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COMITE DU PATRIMOINE MONDIAL

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Point 8 de l'ordre du jour provisoire : Établissement de la Liste du patrimoine mondial et de la Liste du patrimoine mondial en péril

8E. Adoption des Déclarations rétrospectives de valeur universelle exceptionnelle

RÉSUMÉ

Ce document présente un projet de décision concernant l'adoption de 18 Déclarations rétrospectives de valeur universelle exceptionnelle soumises par 8 États parties pour des biens n'ayant pas de Déclaration de valeur universelle exceptionnelle adoptée à l'époque de leur inscription sur la Liste du patrimoine mondial. Il présente également 2 Déclarations pour lesquelles la partie gestion et protection a été mise à jour conformément aux *Orientations*.

L'annexe 1 contient le texte intégral des Déclarations rétrospectives de valeur universelle exceptionnelle dans la langue dans laquelle elles ont été soumises au Secrétariat. Le texte intégral des deux Déclarations de valeur universelle exceptionnelle mise à jour figure à l'annexe 2.

Projet de décision : 44 COM 8E, voir point II.

I. HISTORIQUE

1. La Déclaration de valeur universelle exceptionnelle est un élément essentiel, requis pour l'inscription d'un bien sur la Liste du patrimoine mondial, qui a été introduit dans les *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial* en 2005. Tous les biens inscrits depuis 2007 présentent une telle Déclaration.
2. En 2007, le Comité du patrimoine mondial, dans sa décision **31 COM 11D.1**, a demandé que les Déclarations de valeur universelle exceptionnelle soient rétrospectivement élaborées et adoptées pour tous les biens du patrimoine mondial inscrits entre 1978 et 2006.
3. Par conséquent, les États parties ont rédigé, pour les biens du patrimoine mondial situés sur leur territoire, des projets de Déclarations rétrospectives de valeur universelle exceptionnelle qui sont ensuite révisés par le Secrétariat et l'(les) Organisation(s) consultative(s) concernée(s).
4. Ce document présente 18 projets de Déclaration rétrospective de valeur universelle exceptionnelle, pour lesquelles le processus de révision a été finalisé depuis la 43e session du Comité du patrimoine mondial (Bakou, 2019), pour adoption par le Comité du patrimoine mondial. Le projet de décision présente la liste des biens, dont 2 aux États Arabes, 4 en Asie et Pacifique et 12 dans la région d'Europe et Amérique du Nord, en ordre alphabétique par région et par État partie.
5. Les 18 projets de Déclarations rétrospectives sont inclus dans l'annexe 1 de ce document et sont présentés dans la langue dans laquelle ils ont été soumis au Secrétariat. Une fois adoptées, les Déclarations seront traduites dans l'autre langue de travail du Comité et progressivement mises en ligne sur le site internet du Centre du patrimoine mondial, en fonction de la disponibilité des fonds.
6. Depuis 2009, le Comité du patrimoine mondial a adopté 735 Déclarations rétrospectives. 57 déclarations doivent encore être finalisées et présentées au Comité : 2 en Afrique, 2 en Amérique latine et Caraïbes, 11 en Asie et Pacifique, 12 dans les États arabes, et 30 dans la région d'Europe et Amérique du Nord.
7. Ce document présente également deux Déclarations de valeur universelle exceptionnelle pour adoption par le Comité du patrimoine mondial, pour lesquelles la partie protection et gestion de la Déclaration a été mise à jour conformément au paragraphe 155 des *Orientations*. Ces deux déclarations ont été mises à jour en consultation avec l'État partie concerné et examinées par le Secrétariat et l'Organisation consultative. Le projet de décision répertorie les deux biens et les Déclarations mises à jour sont incluses dans l'annexe 2 du présent document, dans la langue dans laquelle elles ont été soumises au Secrétariat.
8. En outre, en conformité avec le paragraphe 155 des *Orientations*, le Centre du patrimoine mondial continuera automatiquement les mises à jour des Déclarations de valeur universelle exceptionnelle à la suite de décisions qui seront prises par le Comité concernant un changement de nom du bien et des changements de la superficie à la suite de modifications mineures des limites. Le Centre corrigera également les erreurs factuelles, en accord avec les Organisations consultatives pertinentes.

II. PROJET DE DECISION

Projet de décision : 44 COM 8E

Le Comité du patrimoine mondial,

1. Ayant examiné le document WHC/21/44.COM/8E,
2. Félicite les États parties pour le travail accompli dans l'élaboration des Déclarations rétrospectives de valeur universelle exceptionnelle pour les biens du patrimoine mondial dans leurs territoires ;
3. Adopte les Déclarations rétrospectives de valeur universelle exceptionnelle, telles que présentées dans l'annexe 1 du document WHC/21/44.COM/8E, pour les biens du patrimoine mondial suivants :

ASIE ET PACIFIQUE

- *Australie, Parc national d'Uluru-Kata Tjuta*
- *Inde, Ajanta Caves*
- *Inde, Monuments bouddhiques de Sanchi*
- *Inde, Qutb Minar et ses monuments, Delhi*

ETATS ARABES

- *Libye, Ancienne ville de Ghadamès*
- *Oman, Systèmes d'irrigation aflaj d'Oman*

EUROPE ET AMÉRIQUE DU NORD

- *Allemagne, Monastère de Maulbronn*
 - *Espagne, Grotte d'Altamira et art rupestre paléolithique du nord de l'Espagne*
 - *Espagne, La Lonja de la Seda de Valence*
 - *Espagne, Las Médulas*
 - *Espagne, Monastères de San Millán de Yuso et de Suso*
 - *Espagne, Palais de la musique catalane et hôpital de Sant Pau, Barcelone*
 - *Espagne, Palmeraie d'Elche*
 - *Espagne, Pont Vizcaya*
 - *France, Pont du Gard*
 - *France, Théâtre antique et ses abords et « Arc de Triomphe » d'Orange*
 - *Italie, Côte amalfitaine*
 - *Italie, Nécropoles étrusques de Cerveteri et de Tarquinia ;*
4. Note que les Déclarations rétrospectives de valeur universelle exceptionnelle des biens inscrits sur la Liste du patrimoine mondial en péril seront examinées par les Organisations consultatives en priorité ;

5. Adopte également les Déclarations de valeur universelle exceptionnelle, présentées dans l'annexe 2 du document WHC/21/44.COM/8E, pour les biens du patrimoine mondial suivants, pour lesquels la partie protection et gestion a été mise à jour conformément aux Orientations :

EUROPE ET AMÉRIQUE DU NORD

- *Tchéquie (la), Jardins et château de Kroměříž*
 - *Tchéquie (la), Église Saint-Jean-Népomucène, lieu de pèlerinage à Zelená Hora ;*
6. Demande au Centre du patrimoine mondial de publier les Déclarations rétrospectives de valeur universelle exceptionnelle susmentionnées dans les deux langues sur son site internet.

ASIE ET PACIFIQUE	5
Australie	5
Parc national d'Uluru-Kata Tjuta	5
Inde	7
Ajanta Caves	7
Monuments bouddhiques de Sâncîhî.....	8
Qutb Minar et ses monuments, Delhi	9
ETATS ARABES	11
Libye	11
Ancienne ville de Ghadamès	11
Oman	12
Systèmes d'irrigation <i>aflaj</i> d'Oman	12
EUROPE ET AMÉRIQUE DU NORD	14
Allemagne	14
Monastère de Maulbronn	14
Espagne	15
Grotte d'Altamira et art rupestre paléolithique du nord de l'Espagne	15
La Lonja de la Seda de Valence.....	17
Las Médulas.....	19
Monastères de San Millán de Yuso et de Suso.....	20
Palais de la musique catalane et hôpital de Sant Pau, Barcelone	22
Palmeraie d'Elche	23
Pont Vizcaya	25
France	27
Pont du Gard	27
Théâtre antique et ses abords et « Arc de Triomphe » d'Orange	28
Italie	29
Côte amalfitaine	29
Nécropoles étrusques de Cerveteri et de Tarquinia.....	30

EUROPE ET AMÉRIQUE DU NORD	22
Tchéquie (la)	22
Jardins et château de Kroměříž	22
Église Saint-Jean-Népomucène, lieu de pèlerinage à Zelená Hora.....	23

ASIE ET PACIFIQUE

Australie

Parc national d'Uluru-Kata Tjuta

Brief synthesis

Ananguku Tjukurpa kunpu pulka alatjitu ngaranya. Inma pulka ngaranya munu Tjukurpa pulka ngaranya ka palula tjana-languru kulini munu uti nganana kunpu mulapa kanyinma. Miil-miilpa ngaranya munu Ananguku Tjukurpa nyanga pulka mulapa. Tjukurpa panya tjamulu, kamilu, mamalu, ngunyjtulu ngananyanya ungu, kurunpangka munu katangka kanyintjaku.

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There is strong and powerful Aboriginal Law in this Place. There are important songs and stories that we hear from our elders, and we must protect and support this important Law. There are sacred things here, and this sacred Law is very important. It was given to us by our grandfathers and grandmothers, our fathers and mothers, to hold onto in our heads and in our hearts ©

Nintiringkula kamila tjamula tjanalanguru. Wirurula nintiringu munula watarkurinytja wiya. Nintiringkula tjilpi munu pampa nguraritja tjujtanguru, munula rawangku tjukurpa kututungka munu katangka kanyilku. Ngura nyangakula ninti – nganana ninti.

© Barbara Tjikatu

We learnt from our grandmothers and grandfathers and their generation. We learnt well and we have not forgotten. We've learnt from the old people of this place, and we'll always keep the Tjukurpa in our hearts and minds. We know this place – we are ninti, knowledgeable. ©

The sandstone monolith of Uluru and the conglomerate domes of Kata Tjuta, rise abruptly, to over 300 metres in height, above the relatively flat surrounding sandplains and woodland. Their changing colours provide dramatic views for visitors, shifting from different tones of red, violet and orange as sunlight, shade and rain wash across their flanks.

Far from coastal cities, the rich red tones of Uluru and Kata Tjuta epitomise the isolation, starkness and beauty of Australia's desert environment. When coupled with the profound spiritual importance of many parts of Uluru-Kata Tjuta National Park, the natural qualities convey a powerful sense of the very long evolution of the Australian continent.

Uluru-Kata Tjuta National Park has been home to Anangu people for tens of thousands of years, and contains significant physical evidence of one of the oldest continuous cultures in the world. Anangu is the term that Pitjantjatjara and Yankunytjatjara Aboriginal people, from the Western Desert region of Australia, use to refer to themselves. Pitjantjatjara and Yankunytjatjara are the two principal dialects spoken in Uluru-Kata Tjuta National Park.

Traditional Anangu law, the Tjukurpa, is the foundation of the Anangu living cultural landscape associated with Uluru-Kata Tjuta National Park. The Tjukurpa is an outstanding example of traditional law and spirituality and reflects the relationships between people, plants, animals and the physical features of the land. Tjukurpa was founded at a time when ancestral beings, combining the attributes of humans and animals, camped and travelled across the landscape. They shaped and created all of the features of the land and its landscapes. The actions of these ancestral beings also established a code of behaviour that continues to be followed by Anangu today. This code regulates all aspects of life, from gathering food and management of landscape to social relationships and personal identity. It is expressed in verbal narratives, lengthy Inma (ceremony and associated rituals and song lines), art and the landscape itself.

The landscape is imbued with creative powers of cultural history through Tjukurpa and related sacred sites. Powerful religious, artistic and cultural qualities are associated with the cultural landscape created by Mala, Lungkata, Itjaritjari, Liru and Kuniya ancestral beings. Within this landscape there is a gender-based cultural knowledge and responsibilities system, where Anangu men are responsible for looking after sites and knowledge associated with men's law and culture, and equally Anangu women are responsible for looking after sites and knowledge associated with women's law and culture.

Criterion (v): The cultural landscape of Uluru-Kata Tjuta National Park is an outstanding living reflection of indigenous Anangu traditional hunting, gathering and other practices of great antiquity that have created an intimate relationship between people and their environment.

Criterion (vi): The cultural landscape is of outstanding significance for the way it is perceived as the creation of Mala, Lungkata, Itjaritjari, Liru and Kuniya - these are heroic ancestral beings of the Tjukurpa. The landscape is read as a text specifying the relationship between the land and its Indigenous inhabitants, as laid down by the Tjukurpa. The monoliths of Uluru and Kata Tjuta are seen as living proof of the heroes' actions and their very being.

Criterion (vii): The huge monolith of Uluru and multiple rock domes of Kata Tjuta (32 kilometres to the west of Uluru) have outstanding scenic grandeur, contrasting with each other and the surrounding flat sand plains. The monolithic nature of Uluru is emphasised by sheer, steep sides rising abruptly from the surrounding plain, with little or no vegetation to obscure the silhouette. The exceptional natural beauty of the Uluru-Kata Tjuta National Park landscape is also of cultural importance to Anangu.

Criterion (viii): The inselbergs (steep-sided isolated hills rising abruptly from the earth) of Uluru and Kata Tjuta are outstanding examples of tectonic, geochemical and geomorphic processes. Uluru and Kata Tjuta reflect the age, and relatively stable nature, of the Australian continent.

Uluru and Kata-Tjuta demonstrate ongoing geological processes of remarkable interest. The sides of Uluru are marked by a number of unusual features which can be ascribed to differing processes of erosion. For example, the colossal geological feature described as Ngaltawata, a ceremonial pole associated with Mala Tjukurpa, is ascribed to sheeting of rock parallel to the existing surface. During rain periods, the runoff from Uluru cascades down the fissures forming waterfalls, some up to 100 metres high. Caves at the base of Uluru are formed by a widespread arid zone process of granular disintegration known as cavernous weathering.

Integrity

The geological values of Uluru and Kata Tjuta remain in excellent condition. Human impacts are largely confined to tourism activity around the base of Uluru and along the former path to its summit, as well as in residential areas. Invasive species (feral animals) are present, but management measures assist in containing them. Prescribed burning activities, guided by Anangu, help to maintain ecosystem integrity and cultural values and also reduce the likelihood of intense and large-scale wildfires.

Mining is not allowed in Uluru-Kata Tjuta National Park.

Reintroduction programmes for threatened native species are being pursued to enhance the integrity of the property. The Mala or Rufous Hare-wallaby, an important species associated with the cultural landscape of Uluru-Kata Tjuta National Park and considered extinct within the park at the time of nomination, has been reintroduced.

Anangu living in the park help to maintain the landscape and Tjukurpa. The integrity of Anangu cultural processes, such as fire practices and bush food use is strong. Other associations, such as Inma (ceremony and associated rituals and song lines), stories, traditional skills and knowledge, health and healing practices and Anangu family and community connections are actively sustained. Places in the landscape related to these associations are also maintained, including the paths or tracks of ancestral beings, particular sacred sites, waterholes, rock art, places where Anangu lived long ago and sites connected to historic events or people.

The 1986 nomination file stated that both Uluru and Kata Tjuta were in a relatively pristine condition.

Some natural deterioration and some human impacts were noted in relation to some of the rock art and cultural sites at the time of re-nomination of the property under cultural criteria.

Authenticity

Tjukurpa, Anangu law and culture, has remained in place despite other changes since European settlement. Anangu culture remains strong because the Law is embodied in Tjukurpa through Inma, stories, songs, language, knowledge and other practices to look after the country. These elements continue to define the Anangu relationship to their land and each other.

Sustaining the authenticity of the property is related not only to these physical sites but also to the processes of interaction of Anangu with their environment, and to ensuring that visitors understand and respect these traditions. Tourist infrastructure impacts minimally on the landscape.

Anangu cultural heritage extends beyond Uluru-Kata Tjuta National Park and working together with the traditional owners of the surrounding lands is critical for maintenance of the living cultural landscape and Tjukurpa, within and outside the Park.

Protection and management requirements

Joint management is the term used to describe the working partnership between the Anangu traditional owners and the Director of National Parks as lessee of the park. Joint management is based on Aboriginal title to the land and the terms of the lease of the land to the Director of National Parks, which are supported by a legal framework laid out in the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act). Under these arrangements Tjukurpa continues to help guide the management of Uluru-Kata Tjuta National Park.

Through joint management, traditional knowledge forms a key part of Uluru-Kata Tjuta National Park's management practices. This includes the use of traditional fire management to protect sacred sites, encourage

regeneration of plants and provide food for animals. Water sources are also maintained using traditional practices.

The Uluru-Kata Tjuta National Park Board of Management was established under the *National Parks and Wildlife Conservation Act 1975* and continues under the EPBC Act. A majority of Board members must be Indigenous persons, nominated by the traditional Aboriginal owners of land in the park. The functions of the Board are to make decisions relating to the management of the park and, in conjunction with the Director of National Parks, to prepare management plans, monitor the management of the park and advise the Minister on all aspects of the future development of the park.

Australia has national legislation to directly protect its World Heritage properties through the EPBC Act. Since joint management arrangements began, significant historical management issues have been addressed in the management plan and management arrangements. This includes locating tourist accommodation and airport facilities outside of the Park. Access roads have been redirected so that visitors approach Uluru and Kata Tjuta from the "right way" providing culturally appropriate access. Interpretive materials and appropriate infrastructure protect the sacred places around the base of Uluru and at Kata Tjuta.

As a result of their significance, many of these cultural sites are protected from unauthorised entry and viewing, and there are guidelines in place on commercial filming and photography.

Climate change has emerged as a potential threat to Uluru-Kata Tjuta's World Heritage values and is likely to bring extreme weather and increase the risk of wildfire. Biodiversity, human health and Indigenous use of the park are all likely to be affected. Park managers are implementing some key measures to help mitigate the impacts of climate change, particularly through the fire management program. As part of these measures, the maintenance of Tjukurpa, including passing on this detailed knowledge, will be crucial.

Inde

Ajanta Caves

Brief synthesis

The caves at Ajanta are excavated out of a vertical cliff above the left bank of the river Waghora in the hills of Ajanta. They are thirty in number, including the unfinished ones, of which five (caves 9, 10, 19, 26 and 29) are chaityagrihas (sanctuary) and the rest, sangharamas or viharas (monastery). The caves are connected with the river by rock-cut staircases. The excavation activity was carried out in two different phases separated by an interval of about four centuries. The first phase coincides with the rule of the Satavahana dynasty from about the 2nd century BCE to the 1st century BCE, while the second phase corresponds to the Basim branch of the Vakataka dynasty with their Asmaka and Rishika feudatories in the 5th to 6th centuries CE.

Altogether, six caves (caves 8, 9, 10, 12, 13 and 15A) were excavated in the first phase by Hinayana/Theravadin followers of Buddhism, wherein Buddha was worshipped in an aniconic/symbolic form. These caves are simple and austere, and carry mural paintings sparsely. The chaityagrihas are characterized by a vaulted ceiling and an apsidal end, the façade dominated by a horseshoe-shaped window, known as chaitya window. Internally, they are divided by colonnades into a central nave and side aisles, the latter continuing behind the apse for circumambulation. At the centre of the apse stands the object of worship in the form of a chaitya or stupa, also hewn out of the rock. The monasteries consist of an astylar hall meant for congregation, and range of cells on three sides serving as the dwelling-apartments (viharas) for monks.

In the second phase, the rupestral activity was dominated by the Mahayana followers of Buddhism, where Buddha was worshipped in an icon/idol form. The earlier caves were reused, and several new ones were excavated. The architectural forms of the earlier phase continued, however, with a renewed architectural and sculptural fervour. The walls were embellished with exquisite mural paintings, executed in tempera technique; and pillars, brackets, door jambs, shrines and facades were richly decorated with sculptural splendour. The unfinished caves (caves 5, 24, 29) provide excellent evidences of techniques and methodology employed in rock excavation.

Ajanta Caves exemplifies one of the greatest achievements in ancient Buddhist rock-cut architecture. The artistic traditions at Ajanta present an important and rare specimen of art, architecture, painting, and socio-cultural, religious and political history of contemporary society in India. The development of Buddhism manifested through the architecture, sculptures, and paintings is unique and bears testimony to the importance of Ajanta as a major hub of such activities. Further, the epigraphic records found at Ajanta provide good information on the contemporary civilization.

Criterion (i): Ajanta is a unique artistic achievement.

Criterion (ii): The style of Ajanta has exerted a considerable influence in India and elsewhere, extending, in particular, to Java.

Criterion (iii): With its two groups of monuments corresponding to two important moments in Indian history, this rupestral ensemble bears exceptional testimony to the evolution of Indian art, as well as to the determining role of the Buddhist community, intellectual and religious foyers, schools and reception centres in India during the Satavahana and Vakataka dynasties.

Criterion (vi): Ajanta is directly and materially associated with the history of Buddhism.

Integrity

Ajanta Caves includes all the elements necessary to express its Outstanding Universal Value, including the ensemble of these caves in its natural setting, sculptures, paintings, and epigraphs. It is of adequate size to ensure the complete representation of the features and processes that convey the intense art and architectural activity that continued for 800 years, reflecting Buddhist philosophy. It does not suffer from adverse effects of development and/or neglect. Interventions undertaken over the years were intended to strengthen the structure of the caves. Identified potential threats to the integrity of the property include visitor pressure in the painted caves, overall management of the protected site, structural stability of the caves including loose boulders, and capacity of the staff at the property.

Authenticity

The authenticity of Ajanta Caves is expressed through the architectural forms of chaityagrihas and viharas as well as the schemes used in decorating these spaces, such as sculptures and painted panels depicting various Buddhist traditions. Its location and setting, as well as its materials and substance, are likewise authentically associated with the history of Buddhism and with two important eras in the history of India.

Protection and management requirements

The management of Ajanta Caves is with the Archaeological Survey of India (ASI), while the management of the buffer zone comes under stakeholders including the ASI, Forest Department, and Government of Maharashtra through various legislation such as the Ancient Monuments and Archaeological Sites and Remains Act (1958) and Rules (1959), Indian Forest Act (1927), and Forest Conservation Act (1980). These regulate any type of activity in prohibited and regulated areas, which extend 100 m and 200 m respectively from the protected site. Implementation of a Comprehensive Conservation Management Plan for the property is under way.

Sustaining the Outstanding Universal Value of the property over time will require addressing vital issues such as controlling the visitor pressure in the painted caves; overall management of the protected site; structural monitoring in the caves, monitoring the loose boulders; and capacity building of the staff at the property.

Monuments bouddhiques de Sanchi

Brief synthesis

The stupas, temples, viharas, and stambha at Sanchi in central India are among the oldest and most mature examples of aniconic arts and free-standing architecture that comprehensively document the history of Buddhism from the 3rd century BCE to the 12th century CE. About 10 km from Vidisha, the Buddhist monuments at Sanchi, located on a serene and picturesque forested plateau, are also considered to be the sacrosanct Cetiya in the Sri Lankan Buddhist chronicles, where Mahindra, the son of Emperor Aśoka, stopped prior to undertaking his journey as a missionary to Sri Lanka. The enshrined remains of Sariputra and Maudgalyayana (chief disciples of Buddha) in Sanchi were venerated by Theravadins, and continue to be revered to the present day.

The inception of Sanchi as a sacred centre is attributed to the Mauryan emperor Aśoka. His reign in the 3rd century BCE is considered instrumental to the spread of Buddhism throughout the Indian subcontinent. With the establishment of the monolithic Aśoka Stambha (pillar) bearing a highly elaborate capital, Emperor Aśoka distinguished Sanchi as a site of great importance. Contemporary with the stambha was a brick stupa, which was later increased in scale during the Sunga dynasty (184-72 BCE), covered with an ashlar stone veneer, and augmented with circumambulatory paths and staircases with ornate balustrades, harmika, yashti, chhatra, and four torana, which were later ornamented during the Satavahanas dynasty in the 1st century CE. The last addition to the grand stupa was during the Gupta dynasty (5th century CE), when four shrines were added at the cardinal entry points. Today, this grand structure of Sanchi ("Stupa 1") is considered an incomparable example of the mature phase of Indian stupas. Since Aśokan times, subsequent powerful empires that reigned over this region – such as the Sunga, Kushana, Kshatrapa, and finally Gupta dynasties – continued to contribute to the expansion of Sanchi with the construction of hypostyle, apsidal, and other temples and shrines, comparatively smaller stupas (Stupas 2 and 3), and numerous viharas. Corroborated by inscriptions present in the property, Sanchi remained an important seat of Buddhism until the 13th century CE.

The Buddhist monuments at Sanchi contain an appreciable concentration of early Indian artistic techniques and Buddhist art, referred to as its Anionic School or Phase. Depicting Buddha through symbols, the sculpted art shows the evolution in sculpting techniques and the elaboration of icons, especially depicting Buddha. Stories and facts of great religious and historical significance, enlivened with bas-relief and high-relief techniques, are also depicted. The quality of craftsmanship in representing the gamut of symbolism through plants, animals, human beings, and Jataka stories shows the development of art through the integration of indigenous and non-indigenous sculpting traditions.

Criterion (i): The perfection of its proportions and the richness of the sculpted decorative work on its four gateways make Stupa 1 an incomparable artistic achievement. The group of Buddhist monuments at Sanchi – stupas, temples and monasteries – is unique in India because of its age and quality.

Criterion (ii): From the time that the oldest preserved monument on the site was erected, i.e., Aśoka's column with its projecting capital of lions inspired by Achaemenid art, Sanchi's role as intermediary for the spread of cultures and their peripheral arts throughout the Mauryan Empire, and later in India of the Sunga, Shatavahana, Kushan and Gupta dynasties, was confirmed.

Criterion (iii): Having remained a principal centre of Buddhism up to early medieval India following the spread of Hinduism, Sanchi bears unique witness as a major Buddhist sanctuary in the period from the 3rd century BCE to the 1st century CE.

Criterion (iv): The stupas at Sanchi, in particular Stupa 1 and Stupa 3, represent the most accomplished form of this type of monument. The hemispherical, egg-shaped dome (anda), topped with a cubical relic chamber (harmika), is built on a circular terrace (medhi); it has one or two ambulatories for the faithful to use (pradakshina patha). Representing a transition from wood structures to stone, the railings (vedika) and the gateways (torana) also bear witness to the continued use of the primitive forms of megalithic tumuli covered with an outer layer and surrounded by a palisade.

Criterion (vi): Sanchi is one of the oldest extant Buddhist sanctuaries. Although Buddha never visited the site during any of his former lives or during his earthly existence, the religious nature of this shrine is obvious. The chamber of relics of Stupa 3 contained the remains of Sariputra, a disciple of Shakyamuni who died six months before his master; he is especially venerated by the occupants of the "small vehicle" or Hinayana.

Integrity

Within the boundaries of the property are all the known elements necessary to express its Outstanding Universal Value, including the sculpted monolithic pillars, sanctuaries, temples, and viharas atop and along the slopes of the hillock of Sanchi. These elements demonstrate the complete vocabulary of mature Buddhist aniconic art and free-standing architecture. The property, which also encompasses its near natural setting, is thus of adequate size to ensure the complete representation of the features and processes that convey the significance of the Buddhist Monuments at Sanchi. The property is in a good state of conservation. Threats and potential threats to the integrity of the property include pressure from the local villagers to use the right-of-way in the prohibited area (as was the case in the historic past), incursions into this area, and development in the villages.

Authenticity

The archaeological remains of the Buddhist Monuments at Sanchi are authentic in terms of their locations and setting, forms and design, and materials and substance, as well as, to a degree, their spirit. These representations of mature Buddhist free-standing architecture and aniconic sculpted art remain at their original locations and in a setting that is sympathetic. The Sanchi stupas (numbered 1, 2, and 3) were restored in the early 20th century and demonstrate all the original features characteristic of mature Indian stupas. Though abandoned for about 600 years, Sanchi has witnessed the revival of a pilgrimage from all over the Buddhist world, and in particular from Sri Lanka, thus testifying to the religious significance of this place. The site is alive with chants and prayers to immortalize the remains of Sariputra and Maudgalyayana, two of the foremost disciples of Lord Buddha.

Protection and management requirements

The property is owned by the Government of India and is conserved, protected, maintained, and managed by the Archaeological Survey of India under the Ancient Monuments and Archaeological Sites and Remains (AMASR) Act (1958) and its Rules (1959), and Amendment and Validation Act (2010). The rural landscape surrounding the property is managed by the Nagar panchayat (municipality) and is governed by the Madhya Pradesh Bhumi Vikas Rules (1984), which can regulate and protect heritage sites. In addition, Clause 17 of Section 49 of the Madhya Pradesh Panchayati Rajya Adhinyam (1993) provides additional support in heritage protection. Governed by the aforementioned legislative instruments, including the AMASR Act 2010, the Sanchi vikas Yojna Praroop (2001) and a plan under Nagar tatha gram nivesh Adhinyam (1971), prepared by the Madhya Pradesh Town and Rural Planning Department, Bhopal, are being implemented to manage areas beyond the protected and prohibited area.

Conducting regular monitoring exercises, especially assessments of the state of conservation before and after the peak season, remains a long-term goal to ensure protection of the attributes that sustain the Outstanding Universal Value of the property. Assessment of issues in the protected area, including development in the villages, and dissemination of information remain long-term management needs.

Qutb Minar et ses monuments, Delhi

Brief synthesis

The ensemble of mosques, minars, and other structures in the Qutb Minar complex is an outstanding testimony to the architectural and artistic achievements of Islamic rulers after they first established their power in the Indian

subcontinent in the 12th century. The complex, located at the southern fringe of New Delhi, illustrates the new rulers' aspiration to transform India from Dar-al-Harb to Dar-al-Islam with the introduction of distinctive building types and forms.

Referred to as the Qutb mosque, the Quwwatu'l-Islam, meaning the Might of Islam, introduced to India the classic model of Islamic architecture that had developed in western Asia. The mosque constituted a large rectangular courtyard enclosed by arcades having carved pillars on three sides and an imposing five-arched screen marking the west. Incorporating temple elements such as the carved pillars and cladding characteristic of Hindu and Jain temples, it was completed by subsequent rulers – Qutb ud din Aibak and Shamsu'd-Din Iltutmish. Drawing references from their Ghurid homeland, they constructed a minar (minaret) at the south-eastern corner of the Quwwatu'l-Islam between 1199 and 1503, thereby completing the vocabulary of a typical classic Islamic mosque. Built of red and buff sandstone and eloquently carved with inscriptional bands, the Qutb Minar is the tallest masonry tower in India, measuring 72.5 metres high, with projecting balconies for calling all Muadhhdhin to prayer. An iron pillar in the courtyard gave the mosque a unique Indian aesthetic.

The 13th-century square tomb of Iltutmish in the north-western part of Quwwatu'l-Islam marks the beginning of the tradition of constructing royal tombs, a practice followed as late as the Mughal era in India. The tomb-chamber is profusely carved with inscriptions and geometrical and arabesque patterns associated with Saracenic tradition. Expansions made by Allaudin Khilji to the existing ensemble between 1296 and 1311 reflect the power wielded by the monarch. In his short reign, the emperor added a massive ceremonial gateway (Alai Darwaza) south of the Qutb Minar, and also added a madarsa (place of learning). The first storey of the incomplete Alai Minar, which was envisaged to be twice the scale of the Qutb Minar, stands 25 metres high.

Criterion (iv): The religious and funerary buildings in the Qutb Minar complex represent an outstanding example of the architectural and artistic achievements of early Islamic India.

Integrity

The boundary enveloping the remains of the Qutb and Alai minars, Quwwatu'l-Islam mosque with its extension, madarsa of Alauddin Khilji, tomb of Iltutmish, Alai Darwaza (ceremonial gateway), Iron Pillar, and other structures is of adequate size to ensure the complete representation of the features and processes that convey the property's significance, including the aspiration and vision of the Ghurid clans to establish their rule and religion in India. The state of conservation is stable and the property does not suffer from adverse effects of development and/or neglect.

The peripheral area of the property has mixed land use, a large tract of green area (Mehrauli Archaeological Park), and facilities to support visitor movement. No threats to the integrity of the property have been identified by the State Party.

Authenticity

The Qutb Minar and its Monuments complex is substantially authentic in terms of its location, forms and designs, and materials and substance. The attributes that sustain the Outstanding Universal Value of the property are truthfully and credibly expressed, and fully convey the value of the property. To maintain the state of conservation of the property, repairs undertaken have respected the original construction, architectural, and ornamentation systems that demonstrate the Outstanding Universal Value of the property. Works periodically undertaken to ensure the property's structural and material sustainability are reversible.

Protection and management requirements

The Qutb Minar and its Monuments complex is owned by the Government of India and managed by the Archaeological Survey of India (ASI). Its peripheral area is managed by multiple stakeholders, including the ASI, Delhi Development Authority, Municipal Corporation of Delhi, and Government of the National Capital Territory of Delhi. The overall administration of the property and its peripheral area is governed by the Ancient Monuments and Archaeological Sites and Remains Act (1958) and its Rules (1959), Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act (2010), Delhi Municipal Corporation Act (1957), Land Acquisition Act (1894), Delhi Urban Art Commission Act (1973), Urban Land (Sealing and Regulation) Act (1976), Environmental Pollution Control Act (1986), Indian Forest Act (1927), Forest Conservation Act (1980), and Delhi Development Act (1957). Annual funds are provided by the Central Government for the overall conservation, maintenance, and management of the property.

The Qutb Minar and its Monuments complex is maintained, monitored, and managed by the ASI Acts and Rules through an annual conservation and development plan. To strengthen the plan, training, researchers, and experts are engaged to ensure high-quality conservation that respects the authenticity of the property. Although there is a proposal to prepare a management plan for the property that includes conservation, integrated development, visitor management, and interpretation, in the meantime the property is protected under a well-established management system.

ETATS ARABES

Libye

Ancienne ville de Ghadamès

Brief synthesis

The Old Town of Ghadamès is an exceptional example of desert urban settlement and architecture demonstrating the extraordinary human response to living in an incredibly harsh environment. Located in the pre-Sahara between the Great Erg sand sea and the Al Hamada el-Hamra stone plateau, the settlement is constructed around the Ain al-Faras spring (locally called *ghusuf*). The old town's circular shape, the layout of its built fabric, and the design of its buildings have been determined by climatic conditions and by the management of its water, and are interwoven with the surrounding palm groves. The urban ensemble is protected by the reinforced outer walls of the houses. These features together mitigate the impact of the arid climate and meet the particular socio-cultural needs of the inhabitants.

Ghadamès is one of the oldest and most celebrated Saharan cities, called the 'Pearl of the Desert', (*Jawhart Al-Sahra*) by Arab sources. It has played a key role in the cultural and economic life of the region as an important and peaceful hub for caravan trade as part of the trans-Saharan network. From at least the late first millennium BCE it was occupied by indigenous peoples, called the Phazanii, and has been a point of interchange between major cultures and religions from the Garamantes and Romans who called it Cydamae, the Byzantines, Christianity, the Islamic conquest, Ottoman control, visits by European explorers in the 19th century and subsequent interventions during the colonial period and WWII. Throughout, it has maintained its own particular customs and practices.

Around Old Town of Ghadamès, archaeological remains in stone, including Roman- period defences and the largest mausolea in the region, attest to the importance, wealth and status of the early occupants. Meanwhile, within the property, the surprising urban structure, and the medieval traditions of mud architecture and handicrafts survive intact to the present day. The outstanding system of dwellings, mostly built over two storeys, give privacy and movement to women via the terraces above them, while public mostly covered spaces below afford meeting places for men and children. The city's history and society have been shaped by the environment and the harmony between them remains central to its unique character and continuous survival. The complex balance between natural, urban and architectural features within this ecological system makes the settlement increasingly vulnerable to changes to the water supply, humidity, temperature, agriculture, built environment and population size.

Criterion (v): Ghadamès is an outstanding settlement in the Saharan pre-desert renowned for its exceptional built heritage, erected thanks to long-lasting traditional practices resulting from the particular demands of the harsh climate. For at least 2,000 years, the city has played an important role in the trans-Saharan trade network. It has been a crossroads for the major cultures of the African continent and the Mediterranean basin, while also developing its own unique architecture and traditions related to its historic origins and subsequent interactions. The dwellings are outstanding in their design, combining form and function to create comfortable living spaces which allow gender segregation and privacy as well as communication beyond the household, in addition to protection from the desert winds and the thermal fluctuations typical of the desert climate. The balance between the inhabitants and the environment has been fundamental to the development of the city's unique urban character, but is also an important factor in its vulnerability to human and climatic change.

Integrity

The city has been continuously inhabited attesting to its long historical integrity. A balanced environmental system has been maintained between the built fabric, water system and palm groves. The significant architectural structures and attributes, as well as the original urban layout, have been retained. Alongside important archaeological remains, it's historical, cultural, architectural, and functional integrity survives to date. The water system has been restored over time but still functions and continues to be managed by the local community following a unique social system recorded in manuscripts. The necessary balance within the urban organisation as a whole makes the settlement vulnerable to human and climatic change, and requires regular maintenance.

The architectural nature of the settlement, including its streets, public squares, mosques, open spaces and orchards, remains the same, even the parts of the outer wall circuit which have been restored. The architectural elements, such as openings, gates, and entrances, are often decorated with unique motifs and fittings. The building materials are recycled, facilitating maintenance and restoration. The integrity of the intangible attributes associated with the city's traditional crafts and cultural practices has been maintained by conserving the original construction system unique to the urban settlement: stone foundations for mud brick walls, woodwork, masonry and palm wood casings. The liming of the walls inside and across large outdoor spaces brightens them and highlights the distinctive and intricate, incised and painted decorative patterns. Despite recent impacts from a fire event and heavy rains, altogether the outstanding attributes of this settlement retain sufficient integrity.

Authenticity

The Old Town of Ghadamès has maintained a high level of authenticity by not making changes to the design, materials and workmanship of its buildings, and preserving the balanced environmental system. This results from an awareness of the Ghadamès community of the urban and architectural value of the city and the importance of the continuity of its cultural traditions, which continues to influence the design of modern housing outside of the historic city. The settlement's originality lies in its attributes which preserve the Outstanding Universal Value in terms of space and setting, form and design, material and essence, use and function, craft traditions and techniques, language and other forms of intangible heritage. Although no resident dwells permanently in the Old Town of Ghadamès, the city's inhabitants continue to gather and use the houses and spaces of the old town.

The historic fabric retains its form shaped by the combination of unique architectural structures, which consist of compact domestic roofs with high parapets, and covered streets and alleys, both with regular roof openings (*tinawt / klava*), creating an upper level of terraces reserved for women and children. The use of traditional construction techniques (mud bricks, palm trunks and other traditional building materials) continues in present-day maintenance thereby preserving historic methods and the form and function of the fabric. Local intangible attributes are manifested in cultural practices, traditional construction techniques of mud brick, the water management system following a socially-led organisation of the neighbourhoods, and a strong sense of place and identity. These have been retained throughout the evolution of the city as a sub-Saharan crossroads during Roman, Byzantine, early Islamic and Ottoman periods through to colonial times and its current status as a modern city in the Libyan Desert. An invaluable manuscript tradition represents a precious source of information and attests to Ghadamès' history and management.

Protection and management requirements

Measures to protect and manage the Old Town of Ghadamès have been established and are being implemented. To guarantee effective protection, the immediate and wider setting needs to be understood and protected.

The old town, including all of its individual monuments, archaeological sites, and natural and cultural heritage, is legally protected and assured by the community of Ghadamès through the provisions of Law No. 3/1994 and its Executive regulations/1995 issued by the General People's Congress. Effective protection is guaranteed through collaboration between the local authority, the development partners and the Department of Antiquities, the Urban Planning Department, local City Council, civil society associations and the Tourist Police, and the Committee for Management, Implementation of the Conservation and preservation strategy of the five Libyan World Heritage properties. Since 2000, international collaborations and local coordination committees have been established to maintain and conserve the historic fabric.

This management system is reinforced by a ten-year management plan, which caters to several key issues in relation to the property including the safeguarding of traditional construction techniques and the potential impact of climate change. Proactive and planned maintenance of the historic water system was initiated in 2008 and is crucial to sustain the Outstanding Universal Value. Natural and human-driven risks include heavy rains and fire: these require management through ad-hoc risk-management and prevention systems.

Oman

Systèmes d'irrigation *aflaj* d'Oman

Brief synthesis

The *Aflaj* Irrigation System of Oman is a serial property, with five individual component parts - Falaj Al Jeela, Falaj Muyasser, Falaj Daris, Falaj Malki and Falaj Khatmein. All of which are located in the north of Oman. Four cluster around the Al Jabal Al Akhdar mountain range, and the fifth is located in the Sharqi range. Together they represent more than 3,000 still functioning *aflaj* in Oman.

Hydrologically, the *Aflaj* are integrated systems which collect water (groundwater, natural spring water or surface water), and deliver it through channels (underground or surface) for domestic and agricultural purposes. They can be broadly divided into three types of hydrological systems reflecting their type of water-source - *Aini*, *Daoudi* and *Ghaili*.

The *Aflaj* contribute to a collection of cultural landscapes, that illustrate the evolution of human societies and settlements over time, within the physical constraints and/or opportunities presented by their natural environment, and of successive social, economic and cultural forces. These irrigation systems are components of interrelated and interdependent landscapes that developed as a result of water availability. The settlements and agricultural areas also represent traditional land uses which rely on water systems. This led to the advancement of traditional management structures and practices to manage the water supply. These systems were vital to the existence of the communities they supplied, but also required ongoing maintenance and investment from the communities.

Settlements could only be established in these locations because of the availability of water which is crucial as the local conditions are generally considered as harsh, with little rainfall. Management of the water sources enabled the conversion of land to agricultural use (almost entirely dependent on irrigation), which in turn made permanent

habitation possible. Settlement patterns were also largely driven by the demands and needs of agriculture, with watchtowers and forts located in defensive positions near or overlooking the *sharia* (distribution point) and *falaj* channels. Additionally, houses, tools and handicrafts are built from materials found on agricultural land.

The variety in the nature and size of the *aflaj* landscapes contained within the World Heritage property means that a wide range of building types and settlement patterns evolved to meet the diverse needs of the inhabitants. These included forts, fortified palaces, watchtowers, large multiple occupation houses, enclosed walled settlements, small individual family houses near agricultural plots, and temporary dwellings for use during the date harvest.

Falaj Al Jeela is an excellent example of a traditional *falaj* cultural landscape that continues to function today. *Falaj Muyasser* has highly authentic agricultural areas. It has the best-preserved traditional management practices of all the sites. It also makes a unique contribution to the range of building types within the property, with a particularly fine series of *Beits*. *Falaj Daris* has the largest range of building types and features of all property components. It is also an outstanding example of a cultural landscape that is millennia old, still in use today. *Falaj Malki's* landscape contains building types not found at any other site in the property. It is an outstanding example of a cultural landscape that is millennia old, still functioning to this day. *Falaj Khatmein* is an outstanding example of a coherent and inter-related cultural landscape and, with *Falaj Al Jeela*, it is the most intact, still functioning *aflaj* landscape. Specifically at this component, the *falaj* water is used for civic as well as agricultural purposes. The *Falaj* provides examples of building types and patterns that cannot be found elsewhere in the property.

The property demonstrates exceptionally inventive techniques of sustainable land use within a challenging natural environment. Without benefit of modern tools and equipment, the individual *falaj* systems carried water over many kilometres powered by gravity alone. Careful design overcame natural barriers - aqueducts and siphons transferred water across *wadi* beds and maintained water pressure, while *falaj* channels were carved into mountain sides. Settlement formation was adapted to meet natural constraints; when good agricultural land was scarce, settlements were located on mountain slopes and hill sides.

The *aflaj* in Oman are millennia old, but still play an active role in contemporary society, representing an outstanding example of a living, working landscape. Despite the significant economic and technological developments that have taken place over the last 30 years, the water from the thousands of *aflaj* across the country still provides 30-50% of all the water used in Oman today.

This property is an exceptional example of community cooperation and traditional management practices, many still being used to manage the *aflaj* today. Water is divided among the local community on a time-share basis, encouraging collective interest in maintaining overall water levels. The time share is monitored at the community's sundial, then individual farms access the water at the appropriate time by a system of sluices. Variances in water levels are managed by increasing or reducing the size of the irrigated land as required, while a proportion of water and land is permanently set aside for the *falaj* itself, to raise funds for day-to-day management and maintenance.

Criterion (v): The collection of *Aflaj* irrigation systems represents some 3,000 still functioning systems in Oman. Ancient engineering technologies demonstrate long standing, sustainable use of water resources for the cultivation of palms and other produce in extremely arid desert lands. Such systems reflect the former total dependence of communities on this irrigation and a time-honoured, fair and effective management and sharing of water resources, underpinned by mutual dependence and communal values.

Integrity

The components of the property contain the key elements of the *aflaj* cultural landscapes (irrigation channels, agricultural land, settlement areas and traditional management practices), and the inter-relationships between them can be clearly seen, but to differing degrees at each individual site. The inscribed property reflects the integrity of the whole *aflaj* system.

Many agricultural and traditional settlement areas do survive, and are almost entirely free from modern interventions. Date palms continue to dominate the agricultural areas, and extant historic buildings generally retain their original building material.

There is also good continuity of use and function across the property, illustrative of it being a living, working cultural landscape. Across all sites, the key *falaj* channels continue to distribute water to irrigate agricultural land. The *falaj* system also continues to depend on traditional techniques and management practices - gravity continues to be the main engine driving *falaj* flow, some aqueducts and siphons continue to be used to transport water, water continues to be divided based on time share, and sluices continue to be used to allocate water to a particular farm at the appointed time.

While the water systems are maintained in good order, there are issues around the continued use and maintenance of many of the traditional buildings in these landscapes. New development can compromise the setting of the *Aflaj* as well as increasing demand for water excessively, while palm plantations have sometimes been replaced by new houses. Road construction across or alongside channels can be damaging.

Authenticity

The basic layout of the nominated *aflaj* is wholly authentic. There are some modern interventions such as the use of concrete for lining shafts, and cement for reinforcing the tops of the mother wells and access shafts, at some of

the *shari'a*, and in the distribution channels to individual agricultural plots, and new building around the settlements. But the authenticity can be seen in the underground channels which still consist of old traditional materials. The authenticity of the management of the *afraj* is incontrovertible. The traditional system of ownership and management functions efficiently and is complemented by the administrative, technical and financial support from the government. The *Aflaj* provide examples of some of the old techniques of sustainable land use which still continues to this day. The agriculture system still functions using traditional methods. A wide range of old building settlements are constructed of traditional materials.

Protection and management requirements

The property is fully protected by legislation. In 2017 the law of organizing & protection of *Aflaj* (WHS) was issued by Royal decree No. (39/2017). Additional protection for the water system by the Water Protection Law was promulgated by Royal Decree No. 29/2000. The Royal Decree No. (39/2017) protects the entire *Aflaj* system, including the channels above and below ground from their source areas to the distribution of the water in the fields, the environment around the channels, the attributes of Outstanding Universal Value, buffer zone, the historic buildings, monuments, traditional practices and agricultural land within the property.

Other laws related to the stakeholders are: the environment around the channels is protected by the Law on protection of sources of potable water from pollution issued by royal Decree No. 115/2001. The historic buildings settlements are protected by the Law of Heritage Protection issued by the Decree No. 6/80. The agriculture is protected by the Law of Agriculture System issued by the Decree No. 48/2006. However, the traditional handicrafts in the *Aflaj* society are encourage and protected by the Public Authority for Handicrafts Industry which was established in 2003 by the Royal Decree No.35/2003.

The Management plan for The *Aflaj* was finished in 2009. A topographical survey was made for the five sites and the boundary of each site was exactly defined. The Masterplan for visitor centre and interpretation system have been executed. A specialist Section for the World Heritage property within the Department of the *Aflaj* was created in 2007. Traditional management systems are still strong and an important factor in the property's successful management.

EUROPE ET AMÉRIQUE DU NORD

Allemagne

Monastère de Maulbronn

Brief synthesis

Founded in 1147, the Cistercian Maulbronn Monastery located in southern Germany is considered the most complete and best preserved medieval monastic complex north of the Alps. The property is set within the Salzach river valley with its surrounding hills, and comprises several areal as well as numerous linear component parts, most related to a water-management system.

The architectural ensemble of the monastery reflects developments within the Cistercian order between the 12th and 16th centuries, and also the effect of secularization and conversion to Protestant use. It is clearly defined and separated from the town by its fortified walls and its location on the outskirts of the town. The church is typical of first-generation Cistercian architecture: a two-storey Romanesque nave and a low chevet leading to a transept with three rectangular chapels opening off each arm. The monastery's church, mainly in transitional Gothic style, had a major influence in the spread of Gothic architecture over much of northern and central Europe. The church is part of a complex of buildings arranged around a cloister. The monastery outbuildings are mostly from the 16th century and later, although they often incorporate substantial remnants from medieval buildings. The property also includes several post-monastic buildings.

The Cistercian Order was notable for its innovations in the field of hydraulic engineering, and this is admirably illustrated in the Maulbronn Monastery Complex. There is an elaborate system of reservoirs, irrigation canals and drains located along the river valley and in the surrounding hills, used to provide water for the community, fish farming and irrigation of extensive agricultural holdings. Despite the changes in the 19th century, with the drainage of several of the reservoirs, and also the expansion of the town of Maulbronn, the water management system is still one of the most extensive and best-preserved Cistercian water systems.

Criterion (ii): The construction of the transitional Romanesque-Gothic church at Maulbronn was of fundamental importance in the dissemination of Gothic architecture over much of northern and central Europe.

Criterion (iv): The Maulbronn Complex is the most complete survival of a Cistercian monastic establishment in Europe, in particular because of the survival of its extensive water-management system of reservoirs, irrigation canals and drains.

Integrity

The basic medieval layout and structure of the central monastery complex, which is typical of the Cistercian tradition, is virtually complete. There are also extensive preserved remains of the water management system. The property is of adequate size to ensure the complete representation of the attributes and processes which convey its significance.

The buffer zone includes the immediate setting of the property, and other attributes that are functionally important as a support to the property and its protection and contributes to strengthen the property's integrity.

Authenticity

The topographic features around the monastery have been preserved almost intact, its development from the 12th to the 17th century can be traced, and the whole complex is in an excellent state of conservation. In view of the monastery's long and complex history, its present appearance is an amalgam of many styles and periods. The 19th century secularization and conversion to a Protestant seminary resulted in some fundamental changes to certain buildings. However, the restoration work in the 19th and 20th centuries has been impeccable, and as a result the whole complex has a very high degree of authenticity. The preserved water management system complements the authenticity of the monastic complex.

Protection and management requirements

The laws and regulations of the Federal Republic of Germany and the Federal State of Baden-Württemberg guarantee the consistent protection of Maulbronn Monastery Complex. The property is protected under Sections 28 and 12 of the Monument Protection Act Baden-Württemberg (Gesetz zum Schutz der Kulturdenkmale) as amended as well as the Town and Country Planning Code (Bundesrepublik Deutschland Baugesetzbuch) as amended.

The buffer zone is covered by Sections 2(3) and 15(3) of the Monument Protection Act Baden-Württemberg, which requires approval of any alterations to its character. The water management system is protected by the same Act, under Sections 2(1) and 2(2), and also by the Water Protection Act Baden-Württemberg (Gesetz zur Ordnung des Wasserhaushalts), last amended, the Forest Act Baden-Württemberg (Landeswaldgesetz) as amended and the Nature Protection Act Baden-Württemberg (Gesetz des Landes Baden-Württemberg zum Schutz der Natur und zur Pflege der Landschaft) as amended.

Some 90% of the monastery is in public ownership by the Federal State of Baden-Württemberg and Town of Maulbronn. The owners of private properties (including those within the area of the historic water management system) must seek approval for any work that they wish to carry out. The Stuttgart Regional Commissioner's Office is the steering and legal authority concerning construction planning and regulation as well as the protection of nature and monuments. A Monastery Advisory Committee (Klosterbeirat) was established prior to the inscription on the World Heritage List and this continues to operate. An annual work / action plan including a comprehensive, integrated monitoring system as well as an effective education and awareness programme is in place. Maulbronn Monastery Complex is an integral part of the regional and local tourism policy. A conceptual landscape document has been developed for the preservation, maintenance, and development of the buffer zone (Landschaftsplanerische Gesamtperspektive Kloster-landschaft Maulbronn 2012).

Espagne

Grotte d'Altamira et art rupestre paléolithique du nord de l'Espagne

Brief synthesis

The caves of Altamira, Peña de Candamo, Tito Bustillo, Covaciella, Llonín, El Pindal, Chufín, Hornos de la Peña, Las Monedas, La Pasiega, Las Chimeneas, El Castillo, El Pendo, La Garma, Covalanas, Santimamiñe, Ekain and Altxerri, which make up "The Cave of Altamira and Palaeolithic Cave Art of Northern Spain" property, are located in the Autonomous Communities of Asturias, Cantabria and the Basque Country, administrative districts that circumscribe the physiographic region known as the "Cantabrian Corniche".

The cave art in the Cave of Altamira was discovered in 1879 by Marcelino Sanz de Sautuola. The discovery and dating of the art to the Palaeolithic Age, effectively represented the discovery of Palaeolithic cave art, marking the first acknowledgement that the people of that period were capable of making carvings and paintings on the walls and ceilings of caves and rock shelters.

The eighteen decorated caves on the Cantabrian Corniche illustrate the appearance and flourishing of the human art over the long Upper Palaeolithic period (35,000 – 11,000 BP). It is entirely linked to the appearance of Homo sapiens and the emergence of a new human culture involving profound material changes, the invention of new techniques, and the development of artistic expression through painting, engraving and sculpture. By their number and quality, the caves of the Cantabrian Corniche offer a veritable monograph of Upper Palaeolithic cave art, which is exceptionally rich and diversified. The ensemble is moreover remarkably well conserved. It bears an outstanding testimony to human History, from the Aurignacian era to the Magdalenian period. Given the broad

iconographic repertoire and the diversity of techniques and styles it presents, the north of Spain is a world reference in the emergence of this Art, the oldest in Europe.

After hundreds of discoveries across the five continents, the Cave of Altamira, the first cave in which Palaeolithic cave art was identified, still stands out for its aesthetic quality and its technical workmanship. It is considered to be a unique artistic illustration of this period, in particular of the Magdalenian culture. The other seventeen caves share, complement and enhance the values of Altamira providing, as a whole, a complete range of Palaeolithic Art with its own meaning, enabling a better understanding of this phenomenon. This art was a reflection of humanity's economic, social and cultural adaptations. This new level of artistry is directly related to the appearance of Homo sapiens (anatomically modern humans) over 40,000 years ago in Europe, and their cognitive development and developments in social organisation. Therefore, rock art enables us to discover essential aspects of their way of life and, particularly, of their symbolic beliefs.

Criterion (i): The Palaeolithic cave art of the Cantabrian Corniche fully and significantly illustrates some of the earliest human art, over a long period of the history of Homo sapiens. It bears testimony to the creative genius of humans during the different periods of the Upper Palaeolithic.

Criterion (iii): The ensemble bears outstanding and unique testimony to an ancient stage, which vanished more than 10,000 years ago, of the origins of human civilization. This was the period when the hunter-gatherers of the Upper Palaeolithic achieved an accomplished artistic, symbolic and spiritual expression of their human society.

Integrity

The eighteen caves bear all the characteristics of Palaeolithic cave art and they are of adequate size to express their Outstanding Universal Value. The values and attributes of the cave art in these caves are inherent to the delimited space of the cavities in which they are located, therefore, all the characteristics fall within the boundaries of each cave of the serial property.

Despite inevitable alterations following the modern-day discovery and frequentation of the caves, the general state of conservation since the origins of the cave art and the integrity of the inscribed ensembles are very good. The excellent conservation of the cave art is the result of the choice of deep galleries, isolated from external climatic influences, to make the pictures.

All the inscribed caves incorporate the repertoire of themes, techniques and styles of Franco-Cantabrian Palaeolithic cave art; therefore, the complete ensemble represents the earliest human art. The appropriate protection measures (legal and physical) and conservation measures applied to all the caves ensure that this art has been maintained practically intact since its discovery and the slight deterioration it may have suffered, due mainly to natural causes, in no way affects the intrinsic values or attributes of the property.

Authenticity

The caves of Altamira, Peña de Candamo, Tito Bustillo, Covaciella, Llonín, El Pindal, Chufín, Hornos de la Peña, Las Monedas, La Pasiega, Las Chimeneas, El Castillo, El Pendo, La Garma, Covalanas, Santimamiñe, Ekain and Altxerri have been documented and researched since their discovery, therefore their heritage values are widely known.

There is not the slightest doubt about the authenticity of the cave art of Northern Spain, and its attribution to the Upper Palaeolithic, and no expert has challenged them. Technological innovation has enabled analytical methods and techniques to be improved, such as dating methods, which enable the chronologies of the art to be determined with greater precision, or geomatics technology, which has vastly improved the precision of formal and spatial documentation of cave art expressions and the caves in which they are located.

No restoration has ever been carried out on Palaeolithic works of art partially damaged by water run-off or any other cause, which means that the authenticity of the art is complete.

The authenticity of the cave art of the Northern Spain is expressed in particular by coherent and easily identifiable changes in forms within a regional entity, the use of materials and substances directly originating from the immediate environment and Palaeolithic ways of life, characteristic use of the karst caves of the region, resulting in art that is fully integrated in the life of Palaeolithic human communities, and expresses the symbolic and spiritual needs of the communities.

In most of the caves, original materials related to the execution of the art have been found, such as flint chisels, charcoal pencils, fragments of iron and manganese oxides and even blow pipes made from bird bones to "airbrush" paint. Research has enabled understanding of the technical processes involved, including the preparation of the walls, the carving and modelling techniques for engravings, and the preparation and application of pigments.

Protection and management requirements

The eighteen caves have been declared a Property of Cultural Interest under the Law on Spanish Historical Heritage (1985), the highest legal protection in Spain. They also have the maximum level of protection under the regulations in each Autonomous Community.

In terms of conservation, most of the factors affecting the eighteen caves are related to the environmental conditions of caves, the stability of which is essential for appropriate preservation purposes. Given that access by

people is, in this regard, a risk factor, accessibility is defined in access management programmes under established sustainability criteria based on the carrying capacity of each cave. Within the access limitations, in caves open to the public, visits are restricted to group visits, always accompanied by guides.

Other risks for the cave art are related to their geological characteristics and microbiological activities. Conservation initiatives, aimed at maintaining and preserving the values of the sites and based on preventive conservation criteria, are a fundamental part of the management plans for each cave. Research programmes are put forward in carrying out conservation, which analyse the main risk factors and the appropriate measures to stop or mitigate them.

There is no pressure in terms of economic or urban development, since all the areas of the caves benefit from legally protected buffer zones. The boundaries, together with the buffer zones, are appropriate for the effective protection of all the caves.

Each cave has its own management plan, based on its specific characteristics, state of conservation, carrying capacity, whether or not it is open to the public, and its associated infrastructure. All the management plans include constant monitoring of the state of conservation.

The Cave of Altamira is managed by the Ministry of Culture, through the National Museum and Research Centre of Altamira. The Preventive Conservation Plan for the Cave of Altamira has been approved and implemented, as an instrument to coordinate all measures for its existing and future preventive conservation initiatives and research for conservation.

In the Principality of Asturias, the Tito Bustillo, El Pindal, La Covaciella and Llonín caves are managed by the regional government; the Town Council of Candamo manages the San Román cave under a collaboration agreement with the regional government for visitor management for the San Román cave. The Government of Asturias is responsible, through its Directorate General for Cultural Heritage, for management with respect to the protection, conservation and research.

Except for Altamira, the Autonomous Community Government of Cantabria is responsible for the caves in this region, managed through the Regional Ministry competent for Culture and its General Directorate for Culture's services for Cultural Heritage and the Regional Society for Education, Culture and Sport. The first two are responsible for protection, conservation, research and dissemination of these archaeological sites; the latter is responsible for tourism-related activities at the caves open to the public, the management of which also depends on the Service for Cultural Centres.

In the Basque Country, the competent Department for Culture of the Basque Country, through the Directorate for Cultural Heritage, is responsible for protection of the caves, both administratively and for controlling access, etc. Their conservation and intervention and research permits are managed by the cultural heritage services of the provincial councils of Bizkaia and Gipuzkoa. General dissemination and research activities are carried out by both the government and provincial councils. The direct management of Santimamiñe is carried out by the provincial councils of Bizkaia; and of the caves of Ekain and Altxerri by the Directorate for Cultural Heritage of the Basque Government. Ekainberri is managed by a joint Foundation.

In 2007, the Coordination Commission for the management of the Site and its Committee was created, with representation from national and regional governments, to coordinate programmes, action plans and projects, with administrators and managers joining forces for the conservation, protection, research and social use of all the caves in the property.

La Lonja de la Seda de Valence

Brève synthèse

La Lonja de la Seda de Valence, située sur la côte méditerranéenne de la Péninsule Ibérique, est sans aucun doute l'ensemble monumental le plus emblématique de la ville. La Lonja de la Seda de Valence est un exemple particulièrement bien préservé d'un édifice commercial de style monumental de la fin de l'époque gothique dont la valeur artistique est remarquable. Il témoigne de façon éloquent du rôle joué en Méditerranée et bien au-delà par les marchands de la péninsule Ibérique aux XVe et XVIe siècles.

Construite à partir de 1483 à l'initiative du Consell de la Ciutat (Conseil de la Ville) et sous la direction des architectes Pere Compte et Joan Ivarra, l'ensemble de bâtiments était consacré, à l'origine, au négoce de la soie (d'où son nom de « Bourse de la soie »). Près de la moitié de la superficie du monument, dont la forme est rectangulaire, est occupée par la Sala de Contratación. La tour (y compris la chapelle), la Sala del Consulado del Mar et le Patio de los Naranjos (la Cour des orangers) complètent l'ensemble.

La Sala de Contratación est une splendide salle de style gothique flamboyant. L'intérieur à trois nefs longitudinales est couvert par un ensemble de voûtes sur croisée reposant sur de sveltes colonnes hélicoïdales de presque 16 mètres de hauteur. Le sol est dallé de marbre d'Alcublas de différentes couleurs. Sur les murs, une inscription latine en caractères gothiques rappelle aux commerçants leurs devoirs de marchands et de bons chrétiens : ne pas utiliser l'usure dans leur négoce, pour pouvoir gagner ainsi la vie éternelle. Elle est éclairée de fenêtres gothiques élancées dont la trame extérieure, comme celle des portes, est abondamment décorée,

notamment d'une série de gargouilles grotesques. Au centre de la façade principale, sur la Plaza del Mercado, se trouve l'imposante porte, couronnée d'une image de la Vierge et des armes royales de la province d'Aragon. De part et d'autre, les délicates fenêtres sont surmontées des armes de la ville. Le même schéma architectural est reproduit à l'autre extrémité de la salle. Comme le reste de l'ensemble, l'édifice est crénelé. Au salon, dédié aux transactions commerciales, fût installée la Taula de Canvis, première institution bancaire à caractère municipal créée en 1407.

L'accès à la chapelle qui constitue le rez-de-chaussée de la tour se fait par la Sala de Contratación. Elle est de forme carrée, avec des voûtes jaillissant de groupes de colonnes angulaires. On accède aux deux autres niveaux par un magnifique escalier en colimaçon réalisé avec une grande perfection technique et sans axe central.

Le Consulado del Mar, construit au commencement du XVI^e siècle, dispose d'une cave voûtée et de deux niveaux. Sont intervenus dans sa construction, outre Pere Compte déjà mentionné, les maîtres d'œuvre Joan Corbera et Domingo de Urriaga. Il s'agit d'une forme tardive du style gothique, exubérante dans la décoration de ses façades, en particulier à l'étage supérieur où les fenêtres sont dotées d'appuis et de linteaux abondamment décorés et sont couronnées de portraits en médaillons. L'intérieur est remarquable pour la décoration sculptée enrichie de dorures et de peintures de la chambre située au premier étage - le piano nobile, ou Cambra Dourada (Chambre dorée). Le plafond à caissons provient de l'ancien hôtel de ville actuellement démoli.

La Lonja constitue un exemple typique d'architecture fonctionnelle destinée à des activités commerciales. Le répertoire ornemental qui enrichit le bâtiment exprime un message à caractère symbolique qui exalte la dignité du négociant en l'encourageant à exercer son importante responsabilité sociale, solidaire de la collectivité dans laquelle il s'intègre, avec la plus grande probité, équité et honnêteté.

En plus d'être un exemple très représentatif des lieux de commerce médiévaux, l'édifice incorpore des éléments du nouveau langage architectural qui s'est développé en Europe à la fin du XV^e siècle en intégrant dans sa construction les progrès les plus osés en matière de technique constructive (admirables colonnes torsées et voûtes d'une complexité remarquable, le tout en pierres de taille de la meilleure qualité).

Critère (i) : La Lonja de la Seda de Valence représente un chef d'œuvre de l'art gothique européen, véritable temple du commerce reposant sur un programme architectural et symbolique unique.

Critère (iv) : La Lonja de la Seda de Valence constitue un exemple exceptionnel d'édifice séculier de la fin de la période gothique illustrant de façon spectaculaire la puissance et la richesse des grandes cités marchandes méditerranéennes.

Intégrité

La Lonja de la Seda de Valence possède tous les attributs essentiels à la représentation de sa Valeur universelle exceptionnelle. Après plus de cinq cents ans, la Lonja préserve ses caractéristiques architecturales dans des conditions optimales, ainsi que ses éléments à caractère décoratif et symbolique qui enrichissent tant l'ensemble. Cet état de conservation remarquable n'a rien d'étrange étant donné que la Lonja a fait l'objet d'une utilisation continue au cours des siècles et compte tenu de l'excellente qualité des matériaux employés pour sa construction.

Authenticité

L'authenticité de la Lonja de Valence est grande, car elle a consciencieusement été entretenue depuis cinq siècles. Les restaurations effectuées au cours des années ont été faites de manière à préserver la morphologie de l'édifice.

Depuis le XV^e siècle, peu d'éléments ont été introduits et peu de modifications importantes ont été effectuées à sa vocation d'origine - maison de commerce, jadis de l'huile et de la soie et, par la suite, de grains et de céréales. La décoration en stuc du passage menant de la chapelle à l'édifice du Consulado del Mar, ajoutée en 1832, est fidèle au plan ornemental d'origine ; et le rehaussement de la tour, induit par la réparation des toits en 1891-1920, avec leurs créneaux, reproduit également le style des structures originales qui le joutent.

Des interventions appropriées pour la restauration et la mise en valeur de l'édifice, réalisées avec une rigueur minutieuse pendant ces dernières années, ont largement contribué à en améliorer l'aspect.

Éléments requis en matière de protection et de gestion

L'ensemble de la Lonja de la Seda a été déclaré Monument historique et artistique national en 1931. La gestion de l'ensemble en ce qui concerne la conservation, le maintien, la mise en valeur, la diffusion culturelle et l'attention aux visiteurs (en groupes ou de manière individuelle), échoit au propriétaire du bien, c'est-à-dire à la mairie de Valence et, à titre opérationnel, à la Délégation municipale de la culture assistée par les responsables et les techniciens du Service du patrimoine historique et culturel, Section des musées et des monuments.

Dans le but d'optimiser la gestion et de garantir la protection du bien, soumis aux réglementations légales de niveau national et régional, la mairie de Valence a demandé à l'Université polytechnique de Valence d'entreprendre une étude globale du monument afin de rédiger un plan directeur de conservation du bien et de ses environs. Le "Plan directeur pour la conservation de la Lonja de Valence" a été approuvé le 9 décembre 2008

par la mairie de Valence, en vertu de l'accord corporatif pertinent, le tout en accord avec la Generalitat de Valence, le gouvernement régional.

L'ensemble de la zone fait actuellement l'objet d'un vaste programme d'urbanisme impliquant la réhabilitation de nombreuses demeures privées, la restauration d'édifices publics et l'amélioration des infrastructures. Ce programme est destiné à restaurer le centre historique à des fins résidentielles et à faire revivre des activités culturelles, notamment en ramenant une population estudiantine dans cette zone.

Las Médulas

Brief synthesis

Las Médulas is a Roman mining area located in the Autonomous community of Castile and León, in a mountainous zone in the Northwest of Spain. In the 1st century AD, the Roman Imperial authorities began to exploit the gold deposits of this region, using a technique based on hydraulic power. After two centuries of working the deposits, the Romans withdrew, leaving a devastated landscape. Since there was no subsequent industrial activity, the dramatic traces of this remarkable ancient technology are visible everywhere as sheer faces in the mountainsides and vast areas of tailings, now used for agriculture.

The area inscribed on the World Heritage List, the Archaeological Zone of Las Médulas, covers over 2000 ha. It comprises the mines themselves and also large areas covered by the tailings resulting from the process. There are dams which used to collect the vast amounts of water needed for the mining process and intricate canals through which the water was conveyed to the mines.

There are villages of both the indigenous inhabitants and the Imperial administrative and support personnel (including army units), as well as one major Roman road and a large number of minor routes, used during mining operations. The mining process, known to Pliny as *ruina montium*, made use of the immense power of large bodies of water. Water from springs, rain and melting snow was collected in large reservoirs, connected to the mines by a system of well-built gravity canals over long distances. They were cut into the sterile strata, many metres deep, over the layers of auriferous conglomerate. When the sluices of the dams were opened, enormous quantities of water flowed into the canals, which were closed at their ends. The pressure thus built up caused the rock to explode and be washed away by the water, forming enormous areas of tailings, several kilometres in length. The process is vividly apparent on the working face at the main Las Médulas site, where the half-sections of the galleries used for the last operation there stand out against the sheer rock face. The layers of the auriferous conglomerate were broken up in the same way, but the friable conglomerate was run through washing channels, the heavy gold particles falling to the bottom of the channels. The non-metallic part escaped to the layers of sterile tailings. The large boulders resulting from this process were removed by hand, as the neat heaps scattered around the landscape demonstrate.

The operating face of this spectacular mining process slowly moved across the landscape. The main Las Médulas pit covers more than 10 km² and the working face on the subsidiary La Frisga pit is more than 600 m across. The system of water canals and conduits extended for at least 100 km. Contours were used with great skill to maintain even gradients over long distances so as to provide a steady build-up of water when the sluices were opened. These channels, short sections of which have been cleared, can be seen in many parts of the site. Archaeological survey over many years, both on the ground and using aerial observation and photography, has identified a number of settlements within the area. A selected group has been partially excavated and demonstrates the essential differences between the way of life of the indigenous and of the incoming administrative communities.

Criterion (i): Las Médulas is a major work of human creative genius in the field of mining, and specifically the technology of *ruina montium*, the application of water power, and systems of gold mining on a scale, efficiency, and economic importance that were of decisive economic importance for the Roman Empire in the first two centuries AD.

Criterion (ii): Las Médulas is a remarkable example of the application of Roman mining techniques to exploit precious metals. It is exceptional that subsequent works, which have largely destroyed such evidence elsewhere, were here limited or non-existent, so that this property is unquestionably the best preserved and most representative of all the mining areas of the Greco-Roman world in classical times.

Criterion (iii): The Roman gold-mining operations in the Las Médulas area were the most extensive ones in Antiquity. The spectacular remains illustrate both the remarkable technology and the administration of this Imperial estate in every detail.

Criterion (iv): The Las Médulas gold-mining area is an outstanding example of innovative Roman technology, in which all the elements of the ancient landscape, both industrial and domestic, have survived to an exceptional degree.

Integrity

Las Médulas has all the necessary elements to express its Outstanding Universal Value, since it includes the Roman mines, large areas where the tailings resulting from the process were deposited, the hydraulic canals used in the process of *ruina montium* and human settlements related to the mining work.

Las Médulas, due to its location on a rural area, with small communities, shows no negative effects of development.

Authenticity

The authenticity of the property is absolute, since no changes have been made to the Roman installations and deposits since they went out of use in the early 3rd century AD. The landscape of this area was formed by the extensive Roman mining operations. It was subsequently settled by small farming communities. This pattern endured until comparatively recently, when the area experienced the drift from the countryside to the towns that characterizes most of Europe. It has therefore conserved an organic landscape that has changed very little over many centuries. No changes have been made to the Roman installations and deposits since they went out of use in the early 3rd century AD.

Protection and management requirements

The Archaeological Zone of Las Médulas was registered as *Bien de Interés Cultural* (Property of Cultural Interest) in 1998, which means that this property is legally protected at the highest level; the zone was extended in 2007, in order to include all the World Heritage protected area. Furthermore, Las Médulas was declared a Historic Monument in 1931, and a Natural Monument in 2002. It is set under the responsibility of the Junta of Castile and León, through the General Directorate of Cultural Heritage.

Any intervention in this site, including archaeological investigation, therefore requires previous administrative authorization, according to the current Cultural Heritage Laws (Law 12/2002 of 11 July, of Cultural Heritage of Castile and León, Decree 37/2007 of 19 April, that approves the Rules for the Protection of Cultural Heritage in Castile and León and Law 16/1985, of 25 June, of Spanish Historic Heritage). All projects concerning this site must be previously approved by the Commission for Cultural Heritage of Castile and León.

Las Médulas is a Natural Monument, so it is also subject to the current Environmental Laws.

The municipalities of Borrenes, Carucedo and Puente de Domingo Flórez have an overall supervisory function in respect of the privately owned properties within their territories. Other institutions working in the area are the Las Médulas Foundation, which collaborates in the promotion of the site (Visitors Centre), and the *Consejo Superior de Investigaciones Científicas*, which has been leading an archaeological research program for several years and elaborated in 2001, commissioned by the Junta of Castile and León, the first Plan of Organization, Use and Management of Las Médulas.

Las Médulas, besides its declaration as National Monument and Property of Cultural Interest (*Bien de Interés Cultural*), has been registered as a "Cultural Area" (Espacio Cultural) in 2010. This protection is based on the Law of Cultural Heritage of Castile and León and is applied to those properties that have been already declared *Bien de Interés Cultural* which, due to their special natural and cultural values, request a preferential attention in their management and promotion. This declaration of "Cultural Area" aims at promoting the cultural and natural values of the site and encouraging all the activities leading to the sustainable development of the area. Its area is larger than that protected by the World Heritage Convention, because it includes the valley surrounding the site and the whole network of canals, aiming at controlling possible negative visual effects on Las Médulas.

For the adequate management of the "Cultural Area", a Plan has been prepared, with the participation of local communities, the archaeological research team and the assessment of experts, to set the rules referring to protection, conservation, promotion and research, not only for the Archaeological Zone, but also for the World Heritage property. It is a roadmap that sets all the principles and features that the public administrations -at national, regional and local level- must take into account, in order to adapt their policies to the conservation of the Outstanding Universal Value of the site, which must prevail over other considerations. It includes a diagnosis of the state of conservation on the site, its cultural properties (archaeological sites, vernacular architecture, etc.) and the natural ones; and all the criteria to manage the World Heritage property (delimitation of the protected area; archaeological research; visits, accessibility and transport; principles for the urban planning; creation of a management organ which includes all the public administrations, experts and associations, etc.).

Monastères de San Millán de Yuso et de Suso

Brief synthesis

San Millán Yuso and Suso Monasteries are located in the Autonomous Community of La Rioja, in the north of Spain. The property has an area of 19 hectares with a buffer zone. Because of the identification and inter-relationship of the two monasteries with elements of the Moorish, Visigothic, Mediaeval, Renaissance and Baroque styles, the architecture and the natural landscape bring together highly significant periods in the history of Spain.

In the mid-6th century, Saint Millán settled in a religious site – now the Monastery of Suso – on the flanks of the Cogolla or Distercios hills, where he was joined by other eremitic monks to found the Cogolla Community. It became, with time, a place of pilgrimage. A beautiful Romanesque church was erected in Suso, which stands intact to the present day, in honour to this saint. Subsequently, in 1503 King Garcia Sanchez of Najera ordered the construction of the Monastery of Yuso – meaning "lower" or "below" – on land below the Suso Monastery,

which is where the monks continue the activities initiated in the Monastery of Suso. These continue to the present day.

The Monastery of Suso is comprised of a series of hermits' caves, a church, and an entrance porch or narthex. The caves, originally used by the monks, are cut into the southern slope of the mountain. The current uncommon shape and orientation date back to the rebuilding carried out in the 16th century, which extended the Moorish structure and thus included the rear portico inside the church. Archaeological excavations in advance of the consolidation work on the west side of the church have revealed the foundations of a number of other monastery buildings. Research has also helped in identifying the location of caves used by the coenobites on the hillside above and around the church. The main buildings of the Monastery of Yuso, next to the modern village and below the Monastery of Suso, cluster around a small cloister known as the Canons' Cloister (*Patio de la Luna*) and the main cloister, named after San Millán. The latter has two storeys. The lower storey is open and roofed with star-ribbed vaulting, and the upper storey is enclosed and houses the museum.

The Spanish language was "born" in the Monasteries of San Millán de Suso and San Millán de Yuso, and therefore they represent an essential part of the history of humanity. The *Codex Aemilianensis 60* was written in the Suso scriptorium during the 9th and 10th centuries by one of the monks, who added marginal notes in Castilian and Basque, along with a prayer in Castilian, to clarify passages in the Latin text; this is the first known example of written Spanish. It was in this monastery, during the 13th century, that Gonzalo de Berceo wrote his first poems in Castilian in one of the church's porticoes. The Suso Monastery is of great cultural interest so far as the early development of monasticism in Europe is concerned, since it represents the transition from an eremitic to a cenobitic community vividly in material terms. The continued survival of the community to the present day in the Yuso Monastery gives a very full picture of the trajectory of European monasticism.

Since the Monastery was founded in the 6th century by San Millán and his disciples, this site has been a centre of culture, history and religion for the north of Spain and the rest of the country. This religious site was strongly supported by the Royal House of Navarre, as well as by the Counts, Kings and Queens of Castile, during the 10th and 11th centuries. Of great universal associative importance is the fact that the Spanish language, one of the most common in the whole world today, was first written down here.

Criterion (ii): The monasteries of Suso and Yuso at San Millán de la Cogolla are exceptional testimony to the introduction and continuous survival of Christian monasticism, from the 6th century to the present day.

Criterion (iv): Because of the identification and relationship of the two monasteries with elements of the Moorish, Visigothic, Mediaeval, Renaissance and Baroque styles, the architecture and the natural landscape exemplify highly significant periods in the history of Spain.

Criterion (vi): The property is also of outstanding associative significance as the birthplace of the modern written and spoken Spanish language.

Integrity

The two monasteries are contained within the boundaries of the property. The Romanesque Monastery of Suso has been the subject of a series of restoration and preservation programmes since 1935. It has mostly recovered its 12th-century appearance and has equipment that controls the humidity, which is a potential issue for its stability due to its location on a sloped hillside.

The Monastery of Yuso has been subject of very few preservation and restoration interventions, all of which have been performed in accordance with the Venice Charter. The adaptation of part of the Monastery for its use as a hotel and centre for the study of the Spanish language has been minimal and performed respectfully, with the aim of not distorting the aspect or environment of the complex as a whole.

Since 1997, when the Monasteries of Yuso and Suso in San Millán de la Cogolla were inscribed on the World Heritage List, strict criteria have been followed in the interventions carried out on the Monasteries and their surroundings, thus maintaining at all times the exceptional values for which they were inscribed on the World Heritage List.

The periodic and continued geotechnical and environmental studies control the Monasteries' surroundings by minimising their possible deterioration. All this, in addition to a management system that involves reduced visits and the prohibition of road traffic in the surroundings of the Monastery of Suso, have permitted the Monasteries to maintain the exceptional values for which they were inscribed on the World Heritage List.

Authenticity

The level of authenticity at both monasteries is high. Work done at the Suso Monastery has been directed solely towards the clearance of debris and removal of later elements so as to restore the church to its 13th century form. It might be argued that this has been to some extent contrary to the provisions of the 1964 Venice Charter. However, a study of photographs from the pre-restoration period shows the later additions to have been of low cultural quality and disfiguring; their impact on the core structure was also superficial.

At the Yuso Monastery conservation and restoration interventions have been minimal, and consonant with the principles of the Charter. Adaptations to use part of the monastery as a hotel and as a centre for the study of the Spanish language through CILENGUA (The International Research Centre of the Spanish Language), created in

2005 located in one of the Monastery's wings, have been discreetly and sympathetically handled, and do not detract from the overall appearance or ambience of the complex.

The "Spirituality Hall" opened by the Recoleta Augustine Monks is also evidence of the continuity and survival of monastic life.

Protection and management requirements

Both Monasteries were declared Cultural Heritage Assets by Decree in 1931 and are protected by Law 16/1985 of June 25 of the Spanish Historical Heritage. Likewise, they are protected by Decree 12/1999, which declared them Sites of Cultural Interest, and the Agreement 2000 implemented by the Council of the Government of La Rioja, which approved the Special Protection Plan for both Monasteries. The Management Plan has been in place since October 1998, and the Governing Board of the San Millán de la Cogolla Foundation supervises any matter affecting the Monasteries. This Foundation represents all the groups involved in the preservation of the site (the Spanish Government, the Autonomous Government of La Rioja and the Recoleta Monks).

The restoration of the Refectory and Lighting of the Monastery of Yuso, concludes the works designed for these Monasteries in the Master Plan. Activities carried out by CILENGUA are expected to continue. The aim is to continue making of the Monasteries a centre of culture and visits with universal value, performing permanent preservation and protection work, and maintaining the monastic life. All of this is to be carried out with material resources provided by the Government of Spain, the Autonomous Government of La Rioja and the benefactors (public and private companies and institutions) of the San Millan Foundation in the coming years.

Palais de la musique catalane et hôpital de Sant Pau, Barcelone

Brief synthesis

Palau de la Música Catalana and Hospital de Sant Pau are two of the finest contributions to Barcelona's architecture by the Catalan Modernista architect, Lluís Domènech i Montaner. The Palau de la Música Catalana is an exuberant steel-framed structure full of light and space, decorated by the leading artists of the period. It has uniqueness, authenticity and beauty and is an unparalleled Modernista example of a public concert hall whose symbolic, artistic and historical value is universal. The Hospital de Sant Pau is also daring in terms of design and decoration, although perfectly suited to the needs of patients. Of exceptional interest, it is the most outstanding example of its kind because of its beauty, size and unique design.

The Palau de la Música Catalana was exceptional from the moment of its conception, because of two very important innovative factors: a special concept of space and a very intelligent use of the new technologies developed during the industrial revolution. The reticular steel frame, which made possible extensive open floor spaces with an absence of structural facades, replaced by a glass skin, was an innovative architectural concept of great importance. The whole building was designed as an interactive space, minimising the distinction between exterior and interior by making the best possible use of natural light, a key factor in enjoyment of the interior space. All of this is brought together by the use of traditional arts, with a unique use of decorative motifs, of great authenticity and beauty, in an unprecedented example in the Modernista style (a movement parallel to Art Nouveau) of a concert hall with universal symbolic, artistic and historic values.

The complex of buildings that make up the Hospital de Sant Pau succeeded the Hospital de la Santa Creu, built in the early 15th century. The Hospital de Sant Pau is of great importance as the largest hospital complex in the Modernista style. Here Domènech i Montaner found original, daring solutions to the problems posed by the needs of the contemporary hospital (ventilation, hygiene, specialities, interdisciplinary medicine, etc.). The Hospital de Sant Pau remains true to the original design. It is of exceptional interest because of its beauty, scale and unique architectural design.

These are two of the earliest and finest examples of Modernista architecture, of exceptional importance, both as manifestations of human creative genius and works of art, because they offered new architectural, typological and artistic solutions to facilities for music and medicine.

Criterion (i): The Palau de la Música Catalana and the Hospital de Sant Pau in Barcelona are masterpieces of the imaginative and exuberant Modernista style that flowered in early 20th century Barcelona. They are the work of Lluís Domènech i Montaner, one of the acknowledged leaders of this influential architectural movement.

Criterion (ii): The Palau de la Música Catalana and the Hospital de Sant Pau in Barcelona are outstanding examples of the Catalan Modernista style, movement that played an important role in the evolution of 20th century architecture.

Criterion (iv): The Palau de la Música Catalana and the Hospital de Sant Pau are two of the finest (and earliest) examples of the Modernist style in architecture and of exceptional importance, both as manifestations of human creative genius and works of art.

Integrity

The property includes the whole of both its components. The boundaries of both monuments include all the attributes that express their Outstanding Universal Value.

A major comprehensive restoration programme (structural, interior and facades), as well as a modernisation of the functional requirements (acoustics, thermal insulation, etc.) was carried out on the Palau de la Música Catalana in 1988. The Hospital de Sant Pau has been undergoing continual maintenance since it was built. Our Lady of Mercy pavilion was restored in 1979–1980 and the Clock Tower in 1985–1989. Because of the difficulty of adapting this historic building to modern medical requirements, hospital services were transferred to new buildings on the north of the site, making possible comprehensive restoration of the original buildings.

Because of these works to maintain the integrity of the structures, adverse factors affecting them are largely insignificant and of external origin (air pollution; dust and water (rain/water table)). Appropriate measures are being taken to suppress them, such as vehicle circulation limitation.

Authenticity

Both monuments possess a high degree of authenticity. Great care has been taken to replace damaged elements such as external tiles with exact copies of the originals. In the Palau de la Música Catalana, ingenious methods have been used to install modern technical equipment such as air conditioning, soundproofing, etc., and to reinforce structural elements, as well as in the careful restoration of the facades. It retains its original use as a concert hall. The Hospital de Sant Pau underwent a comprehensive restoration under a phased plan in 2009–2016. It was intended for the restored pavilions to be used for purposes such as research and health, or as offices for various international organizations.

Protection and management requirements

The Palau de la Música Catalana was declared a national monument in 1971 and the Hospital de Sant Pau in 1978. The property has full legal protection through Law 16/1985 of 25 June, concerning Spanish Historical Heritage, Law 9/1993 of 30 September, concerning Catalan Cultural Heritage, and Decree 276/2005, concerning Territorial Commissions for the Cultural Heritage. At the Municipal level the Metropolitan General Plan and the Special Plan to protect the architectural heritage of the city of Barcelona protect the property. Other legislation such as Law 13/2002, concerning Tourism in Catalonia helps protect the property.

Business Management and Administration are carried out by the Territorial Commission for the Cultural Heritage of the City of Barcelona. Authorities such as State, Autonomous community and local level are involved in management, in both cases.

The Palau de la Música is used as a concert hall and also for public visits. It is owned by the Orfeó Català, a private choral association, and is managed by the Palau de la Música Catalana Consortium, with members nominated by the municipal administration, Barcelona City Council, the Government of Catalonia and the Orfeó Català. This body was refounded as Fundació Orfeó Català - Palau de la Música Catalana. It has a special section responsible for heritage and for the restoration work in recent years. There is a strategic management plan and a maintenance plan, which are regularly updated. There is a procedure for the use of the spaces.

The Hospital de Sant Pau was used as a hospital until 2009. Current uses are socio-cultural, international and public visits. The Hospital de la Santa Creu i Sant Pau Foundation is the private body responsible for the management. The Board of Trustees is the overall governing body. Its members are drawn equally from the Barcelona City Council, the Cathedral Chapter and the Government of Catalonia. The management of the site is under contractual agreement between the State Party and a third party and under traditional protective measures or customary law. The special urban plan specifies the uses of the buildings and architectural regulation within the enclosure. There are internal rules of procedure.

Palmeraie d'Elche

Brève synthèse

La Palmeraie d'Elche est l'oasis artificielle qui entoure la ville historique d'Elche d'origine andalouse située au sud de la province d'Alicante, sur la côte méditerranéenne de la péninsule ibérique. Elle est constituée de 67 vergers, qui contiennent quelques 45 000 palmiers à dattes, et couvre 144 ha. Le paysage de la palmeraie d'Elche est un exemple remarquable d'introduction d'une forme d'agriculture et d'acclimatation d'une espèce à rendement économique dans une nouvelle région. La palmeraie est une composante typique du paysage nord-africain qui a été introduite en Europe durant l'occupation arabe d'une grande partie de la péninsule ibérique et qui a conservé sa forme d'origine jusqu'à nos jours à Elche.

La fondation de l'actuelle ville d'Elche (aux 10^e et 11^e siècles) a reflété une conception associant simultanément la cité et son espace de production. L'essor de la nouvelle communauté dépendait de la bonification du territoire environnant au moyen de l'irrigation artificielle. La mise en valeur du territoire de la nouvelle médina andalouse a été possible grâce à l'implantation d'un système agricole développé dans la ceinture de terres stériles unifiées par l'Islam, entre l'occident saharien et l'est indo-iranien, l'oasis artificielle de la plaine. L'image de la ville médiévale d'Elche s'est formée à la manière des nombreuses médinas et des villes fortifiées des routes de caravanes de l'orbe islamique, soit une enceinte murée entourée par des vergers de palmiers arrosés par des canaux.

Les attributs qui expriment primordialement les valeurs du bien sont le système d'irrigation avec Acequia Mayor (Canal Mère), le parcellaire régulier des vergers délimités par des alignements de palmiers à dattes, l'association

d'espèces végétales (traditionnelles ou récentes, comme les plantes d'ornement), le maintien des traditions de l'irrigation et de l'agriculture, et le paysage de la ville médiévale entourée d'une dense ceinture de palmiers.

Le système d'irrigation avec *Acequia Mayor* est basé sur l'accès proportionnel, par un rigoureux ordre (tandee), aux parcelles orthogonales pour un meilleur contrôle de la distribution de l'eau, et sur la conciliation de l'utilisation de l'eau à des fins agricoles et urbaines.

Les vergers forment un groupe compact dans la partie Est de la ville d'Elche. Les limites des jardins (huertos) sont rectilignes, les parcelles sont essentiellement carrées ou rectangulaires, mais certaines sont triangulaires. Elles sont séparées par des cascabots (clôtures de branches de palme tressées) ou des murs de pierre de 1 ou 2 mètres de haut. Chaque parcelle comprend la maison du propriétaire ou du locataire. Les dattiers d'Elche sont de l'espèce *Phoenix dactylifera L.*, native du Moyen-Orient et de l'Afrique du Nord. Ils peuvent atteindre 30 m de haut et vivre plus de 300 ans. Les palmiers sont plantés en rangs simples ou doubles, le long des canaux d'irrigation. Ils produisent des dattes pour la consommation alimentaire et des palmes d'un blanc laiteux qui sont expédiées dans toute la péninsule ibérique pour la décoration et les processions du dimanche des Rameaux.

La conception du bien repose sur la culture à trois étages (palmiers à dattes, grenadiers et luzerne) qui a doté la médina d'Elche, une nouvelle fondation islamique, d'une ceinture agricole à haute productivité et d'importants services urbains. L'ingéniosité des techniques hydrauliques des musulmans perfectionna les barrages de répartition des eaux (rafas) en créant un grand réseau de canaux d'irrigation qui menait les eaux dérivées au moyen de partiteurs du débit de celles-ci (tallamares), fixes ou mobiles, qui ont survécu jusqu'à nos jours. Tout ceci contribua à créer une administration efficiente des ressources hydrauliques, guère abondantes à Elche.

La Palmeraie d'Elche est un exemple exceptionnel de l'utilisation soutenable du milieu et de l'adaptation évolutive des paysages culturels aux changements historiques, comme le démontre le développement de nouvelles relations fonctionnelles avec la ville moderne d'Elche.

Critère (ii) : Les palmeraies d'Elche constituent un exemple remarquable de transfert d'un paysage typique d'une culture et d'un continent à un autre, dans ce cas de l'Afrique du Nord à l'Europe.

Critère (v) : La palmeraie est un trait caractéristique du paysage d'Afrique du Nord, importé en Europe sous l'occupation arabe d'une grande partie de la péninsule ibérique, et qui y a survécu jusqu'à ce jour. L'ancien système d'irrigation, qui est toujours en fonction, est d'un intérêt particulier.

Intégrité

La Palmeraie d'Elche maintient dans ses limites les attributs essentiels à la représentation de sa valeur universelle exceptionnelle. La superficie du bien inscrit sur la Liste du patrimoine mondial s'avère adéquate.

Bien que l'impact de la Révolution industrielle eut menacé l'intégrité de la Palmeraie à partir de 1884 (passage du chemin de fer à travers les vergers de palmiers, construction d'usines et de nouveaux quartiers résidentiels), le processus de dégradation a été freiné dans les décennies 1930 et 1950 grâce à la campagne de défense de la Palmeraie instiguée par Pedro Ibarra, la mise en place d'outils juridiques de protection et la détention du développement économique pendant la Guerre civile et l'Après-guerre.

L'accélération de la croissance depuis 1960 a entraîné des pertes, mais le principe de protection des palmiers, introduit dans les plans et les politiques urbaines, a permis le maintien de la ceinture de vergers qui entoure la ville historique. Si quelques vergers ont perdu leur vocation agricole d'origine au profit de nouvelles utilisations urbaines (équipements publics ; utilisations résidentielles et hôtelières), un nombre significatif de ceux-ci conserve toujours leur fonctionnalité d'origine.

Authenticité

La Palmeraie d'Elche conserve l'organisation du parcellaire orthogonal défini par l'intersection d'alignements de palmiers, dont le déploiement s'adapte au tracé des canaux. Les vergers maintiennent la clôture qui les individualise. Les parcelles sur lesquelles sont plantées les palmeraies sont fidèles au système d'origine de l'attribution des terres et forment une unité avec l'ancien système d'irrigation installé pendant la période arabe.

L'association entre matière végétale, terre de culture et eau d'irrigation a été préservée. Il en est de même des éléments traditionnels comme les clôtures et les logements des vergers, ou les portes, les canaux et les moulins de l'*Acequia Mayor*.

Une partie significative de la Palmeraie répond à l'utilisation agricole traditionnelle adaptée aux besoins des citoyens, et les systèmes de gestion et les méthodes de travail typiques des paysans des palmiers et des arroseurs sont toujours en vigueur.

La Palmeraie entoure toujours la ville historique d'Elche, contribuant à son image de ville islamique. L'environnement maintient des points de contemplation et des zones de construction de basse hauteur et de faible densité (ou simplement vacantes), qui permettent d'apprécier l'unité et la singularité du paysage.

Éléments requis en matière de protection et de gestion

Les principaux outils réglementaires du bien sont la Loi 4/1998 du 11 juin de la Generalitat de Valence, du Patrimoine culturel de Valence et ses modifications postérieures ; la Loi 1/1986 du 9 mai de la Generalitat de Valence, par laquelle on règle la tutelle de la Palmeraie d'Elche ; et le Décret 133/1986 du 10 novembre du

Conseil de la Generalitat de Valence, qui la développe. Ce dernier est également repris dans le Plan général d'aménagement urbain d'Elche en vigueur, approuvé définitivement en 1998.

Les institutions assurant la gestion du bien incluent la Generalitat de Valence représentée par la Direction générale du patrimoine culturel, la mairie d'Elche au moyen de ses Départements d'urbanisme, la Police, les Parcs et Jardins et le Patronat de la palmeraie d'Elche, qui inclut des membres de la Generalitat de Valence, de la corporation municipale et des représentants des paysans des palmiers.

Vu la complexité du bien, l'élaboration du Plan spécial de protection de la palmeraie d'Elche (PEPPE), l'équivalent d'un plan de gestion, n'a débuté qu'en 2007 ; le document est en attente de son approbation définitive. Le Plan définit en détail le régime urbain et juridique du sol, la démarche d'obtention de permis, les utilisations du sol et les activités autorisées, les conditions générales de construction, les conditions spécifiques pour la protection du patrimoine construit et du paysage et le règlement portant sur les différents types d'utilisation du sol ; le tout en accord avec les limites du bien et de sa zone tampon telles que définies lors de l'inscription sur la Liste du patrimoine mondial. Les orientations du PEPPE visent à la sauvegarde des attributs qui expriment la valeur universelle exceptionnelle de la Palmeraie.

Les propositions du PEPPE se fondent sur une documentation détaillée qui inclut des fiches avec cartographie descriptive de la Palmeraie et de ses vergers, et des études monographiques (système agricole ; typologie des vergers ; système d'irrigation ; problèmes, pestes et maladies du palmier). La crédibilité, la véracité et le détail des sources employées permettront des reconstructions limitées d'éléments afin d'améliorer l'expression de la valeur universelle exceptionnelle du bien où il s'avérera nécessaire.

La principale menace à la palmeraie, outre la présence de fléaux comme le lépidoptère *Paysandisia archon*, reste le "charançon rouge du palmier" (*Rhynchophorus ferrugineus*), un coléoptère curculionidé originaire d'Asie tropicale. En dépit des efforts considérables déployés par la mairie et la Generalitat depuis 2005, le charançon rouge du palmier s'est propagé dans toute la municipalité.

Les actions mises en place pour contrer cette menace comprennent des inspections ; un contrôle du trafic de palmiers dans les pépinières ; le traitement phytosanitaire régulier des palmiers à l'aide de pesticides, et en particulier des palmiers dattiers de la Palmeraie inscrite sur la Liste du patrimoine mondial ; des captures d'individus au moyen de phéromones et kairomones ; l'assainissement ou la destruction contrôlée des individus affectés ; la mise à l'essai ininterrompue de nouveaux traitements, y compris les solutions biologiques ; le remplacement des palmiers touchés, au niveau des vergers et jardins ; et des campagnes de sensibilisation.

Pont Vizcaya

Brief synthesis

The Monumental Vizcaya Hanging Bridge is an infrastructure located in the north of the Iberian Peninsula, over the mouth of the River Ibaizabal, at the point where the navigable estuary of Bilbao opens out to the sea. It spans the two banks of the river, thereby connecting the municipalities of Getxo and Portugalete.

It was designed by the Basque architect, Alberto de Palacio, who devised the first bridge in the world with a hanging transporter – which transports passengers and vehicles by means of a gondola suspended high above the passing ships. Its construction is outstanding for merging 19th-century ironworking traditions, taken from the railways, with the new lightweight technology of twisted steel cables, designed by the Frenchman Ferdinand Arnodin. Constructed on private initiative between 1887 and 1893, the bridge has worked almost without interruption since it was built.

The bridge follows the style of the mining aerial tramways and constitutes an outstanding example of architectural minimalism. It is composed of four riveted lattice steel towers, cable-stayed and connected in two pairs, with a total height of 51 metres. Between the two sets of towers, one on either bank, are parabolic cables from which the upper crossbeam hangs, measuring 160 metres in length, suspended 45 metres above sea level at high tide. In order not to interfere with the navigation, a mechanical trolley runs along the crossbeam, from which a platform hangs at the same height as the banks: this is the gondola, capable of transporting around twelve vehicles and some two hundred people. It is known for its aesthetic qualities and constitutes the first bridge in the world to transport passengers using a mechanical, hanging transporter.

The Vizcaya Bridge, one of the most outstanding iron architectural constructions of the European industrial revolution, was hugely innovative due to the fact that it allowed the passage of ships on a wide estuary, with no need for ramps or for raising and lowering of the bridge. This is therefore a system which, at the time it was built, introduced a new solution to meet the requirements at hand and a new method of transport. Furthermore, as regards the materials used, it represents the ironworking methods practiced in the Basque region, starting with exploitation of the local iron ore deposits in Roman times until reaching the peak of its production in the industrial revolution. Its impact at world level was important, given that it was used as a new model for many other transporter bridges of similar characteristics in Europe, Africa and America, very few of which still stand today.

Criterion (i): For being a surprising work that perfectly combines beauty, aesthetics and functionality: the Vizcaya Bridge is a spectacular and aesthetically pleasing addition to the river estuary and an exceptional expression of technical creativity, reflecting a completely satisfactory relationship between form and function.

Criterion (ii): For its innovative nature from the technological point of view and its condition of pioneer in this kind of constructions: the Vizcaya Bridge, by means of developing a hanging transporter mechanism and merging ironmaking technology with the use of new steel cables, created a new form of construction which influenced the design of bridges all over the world in the three subsequent decades, and exported French and Spanish technologies.

Integrity

The Bridge was opened on 28 July 1893 and has operated continuously ever since, except during the Spanish Civil War from 1937 to 1941, a period when the damage suffered caused the platform to fall into the estuary.

During 1996, 1997 and 1998, the company responsible for its management, *El Transbordador de Vizcaya S.L.*, went about important work to remove different installations added to the Bridge, which were causing it increasing stress and damage. Outstanding among these were the replacement of seriously damaged structural elements and the strengthening of others. Cutting-edge control and protection systems were also introduced, lifts were added to two of the towers and the former tollbooths were demolished to free up space around the original structure, etc.

Today the Bridge is in a very good state of preservation and, as detailed, includes all essential elements of the original structure that define it as a working transporter bridge. The in-depth restoration of the Bridge's vital elements was implemented due to the need to preserve the original elements; these have saved the Bridge from inevitable technical decline while contributing to the integrity of its structure. The modifications made to the Gondola and power systems serve as an example in the preservation of original functioning structural elements and, therefore, in conserving the integrity of the structure as a working bridge. It should be remembered that today only eight of the more than twenty transporter bridges built in the world are still standing.

Authenticity

Throughout its history, the Vizcaya Bridge has undergone partial updates and modernisations to meet the new necessities as they arose, with no detriment to the essential characteristics that lend it its value. These interventions (replacement of the gondola, introduction of new power systems, installation of new lifts, removal of secondary structures, etc.) have been necessary to keep the bridge in operation and to preserve its authenticity as an operating structure.

Although, in visual terms, the new systems are not the same as the originals, they do offer a technical solution to current requirements, lending greater safety and durability to the structure as a whole. In this respect, the gondola was replaced with a lighter version and the iron wheels on the upper rails holding it in place were replaced with polyurethane rollers to cushion the movements. The Bridge continues to offer a continuous service between the two towns, which have developed new industries related to tourism and the new port.

In 2011, important engineering work was carried out on the Vizcaya Bridge to renew its interior and exterior structure. More than 250 parts were replaced, including guy cables and other parts, in addition to a new running rail, but maintaining and always remaining faithful to the value of their authenticity, and without interrupting its use at any time. Having made an exhaustive analysis of the Bridge structure, it was found that the jet-black colour absorbed excessive radiation, which generated structural fatigue in the steel of the towers and crossbeam. The decision was therefore taken to change the colour to "*Vena Roja Hematites Somorrostro*", the most effective for future preservation of the structure.

Protection and management requirements

The Bridge is a cultural monument, approved by Decree 2003 in accordance with Law 7/1990, on Basque Cultural Heritage. Furthermore, both Getxo and Portugalete have Development Plans under which the Bridge environment is protected. The Bridge is the property of the Spanish State which, through its Ministry of Public Works and Transport, delegates its responsibilities to the National Port Authority which, in turn, delegates many decisions to the Bilbao Port Authority. Since 1996, *El Transbordador de Vizcaya S.L.*, a private company, has held the concession to manage the bridge, running until 2025 and giving work to some 30 people.

The Bridge is managed by different bodies with the core objective of developing cultural tourism. With a view to guaranteeing its preservation and authenticity, while also coordinating the different actions and promoting the Bridge and the areas around it, at the moment of the World Heritage declaration, representatives of the Ministry of Culture, of the Basque Government, of the Provincial Office of Bizkaia, of the Municipal Councils of Portugalete and Getxo, and of the Bizkaia Transport Company, jointly drew up a Management Plan. Based on this Plan, an Institutional Panel was constituted to monitor the different works carried out and the holding of events. Similar, a Board of Trustees was appointed to carry out projects related to the objectives of the said Plan, also creating an Advisory Committee for the purposes of studies, analyses and research work. Lastly, a Technical Team puts the plans approved into action and controls the documentation.

France

Pont du Gard

Brève synthèse

Situé en région Occitanie, le Pont du Gard est l'élément majeur d'un aqueduc de 50,02 km édifié au milieu du I^{er} siècle pour alimenter la ville de Nîmes, l'antique colonie romaine Nemausus, depuis la fontaine d'Eure, située au pied d'Uzès. Pont-aqueduc à trois niveaux s'élevant à près de 48,77 m, il permettait à la conduite d'eau de franchir la rivière du Gardon.

Ce triple pont, dont l'étage le plus long, tout en haut de l'édifice, mesurait 360 m, est une prouesse et un chef d'œuvre de la technique architecturale romaine, mais aussi une œuvre d'art dont la présence transfigure le paysage. Inscrit dans un site naturel qui met en valeur son aspect imposant et ses lignes de force, le Pont du Gard repose sur un socle rocheux, entaillé par la rivière qu'enjambe son arche majeure. La décroissance lente et symétrique des arcs, l'amplitude des cintres inférieurs, la régularité de la galerie supérieure lui donnent un aspect extraordinairement aéré pour un ouvrage d'une telle ampleur.

Le Pont du Gard est un exemple exceptionnel des ponts construits dans le monde antique. Il réalise une triple performance avec ses trois niveaux d'arcades d'inégales dimensions et se caractérise par l'utilisation, pour la construction des arches des niveaux inférieurs, de rouleaux juxtaposés et composés de voussoirs portant des repères de positionnement gravés. Cet édifice exceptionnel dans la série des aqueducs romains résulte d'une adaptation poussée au régime fluvial du Gardon, dont les crues sont soudaines et dévastatrices. Les becs ménagés devant les piles sont destinés à résister aux hautes eaux dont l'écartement de l'arche basse principale (24,52m contre 21,87m pour les arches extrêmes) facilite le passage.

Bâti aux deux premiers niveaux avec des blocs de grand appareil et, au dernier niveau, en moellons de petit appareil enserrant les larges dalles jointives du canal, le Pont du Gard est un des monuments les plus riches d'enseignements sur les procédés de construction des débuts de l'époque impériale. Les blocs portent encore, sur leur parement, les marques d'outils de carriers et tailleurs de pierre ainsi que, parfois, les repères d'appareillage en chiffres et lettres donnant leur position dans le schéma de montage. La précision de l'exécution répond à la perfection d'une conception exigeante et le Pont du Gard a été considéré, dès le XV^e siècle, comme l'un des témoins majeurs de la civilisation romaine.

Critère (i) : Le Pont du Gard est un chef d'œuvre de la technique romaine et une réalisation artistique exceptionnelle qui, par sa présence, transfigure le paysage.

Critère (iii) : Édifice exceptionnel dans la série des ouvrages d'aqueducs romains, le Pont du Gard apporte un témoignage unique sur la technique des ingénieurs et constructeurs romains mise au service du développement urbain et territorial, qui est un des caractères de cette civilisation.

Critère (iv) : Le Pont du Gard est l'un des ouvrages les plus représentatifs des procédés de construction de l'époque impériale romaine.

Intégrité

Au cours du Moyen Âge, l'ouvrage antique a été partiellement épierré : à l'amont de l'arcade supérieure, douze arches ont disparu. C'est également à l'époque médiévale que le pont fut adapté au passage des hommes et des bêtes : un chemin fut aménagé et les piles du deuxième niveau échantonnées sur la moitié de leur épaisseur, menaçant la stabilité de l'édifice. Malgré ces spoliations, il faut souligner le remarquable état de conservation du Pont du Gard. Dès les années 1699-1702, le rempiètement des piles fut décidé et des encorbellements construits au droit des piles pour faire passer la voie.

En 1746 enfin, la construction d'un pont routier accolé au premier niveau du pont romain fut confiée à l'ingénieur Henri Pitot qui eut le souci d'ajuster son ouvrage le plus exactement possible au pont antique.

Authenticité

L'ingéniosité exceptionnelle de la conception du Pont du Gard est toujours lisible dans son tracé légèrement curviligne et les becs ménagés devant les piles attestent des efforts pour adapter sa construction au régime fluvial du Gardon. Le bien est un des monuments les plus riches d'enseignements sur les procédés de construction des débuts de l'époque romaine impériale comme le montrent son appareillage de pierre raffiné, le montage des blocs qui portent encore les marques d'outils de carriers et tailleurs de pierre, ainsi que les repères d'appareillage pour le montage. La carrière d'où furent extraites les pierres est conservée à quelque 600 mètres du site.

L'aqueduc de Nîmes a cessé de fonctionner vers le début du VI^e siècle et le Pont du Gard n'a jamais retrouvé son usage primitif.

Depuis la fin du XVII^e siècle et jusqu'à nos jours, le Pont du Gard a été l'objet de nombreuses campagnes de restauration qui l'ont consacré dans son splendide isolement comme un monument insigne, témoin de la civilisation romaine. Il demeure à l'écart des villages qui abritent aujourd'hui une population de 4 500 habitants et seules deux constructions ont été érigées à ses abords immédiats en 1865 et 1901 : une meunerie devenue restaurant sur la rive gauche, une hôtellerie sur la rive droite.

Éléments requis en matière de protection et gestion

Le Pont du Gard appartient à l'État, le pont de Pitot appartient au département du Gard, ainsi qu'une zone de 165 ha autour du Pont. Le Pont du Gard est classé monument historique depuis 1840 et protégé au titre du code du patrimoine. Tous les travaux sur monuments historiques sont soumis à autorisation du préfet de région après avis du conservateur régional des monuments historiques. Par ailleurs, ce monument historique génère un périmètre de protection dans lesquels tous les travaux sont soumis à autorisation de l'architecte des Bâtiments de France. Depuis 2013, 7760 hectares autour du Pont du Gard, des gorges du Gardon et des garrigues nîmoises, sont classés au titre du code de l'environnement (protection des sites). Les autorisations de travaux relèvent d'une autorisation ministérielle.

Le Pont du Gard bénéficie des travaux de conservation directement déterminés, financés et mis en œuvre par le ministère de la Culture. Un établissement public de coopération culturelle (EPCC) créé en 2003 gère le monument, son site, et les équipements associés. L'EPCC du Pont du Gard associe l'État, la Région Occitanie, le Département du Gard et les trois communes riveraines du site (Castillon du Gard, Remoulins, Vers Pont du Gard). Ses ressources financières sont assurées à 78 % par un financement propre (droit d'entrée aux équipements) et à 22 % par les contributions statutaires des collectivités territoriales.

Un conseil scientifique ainsi qu'un comité de bien chargé de la gouvernance, associant l'établissement, les collectivités territoriales et l'État, ont été mis en place. Le plan de gestion du Pont du Gard et de sa zone tampon (691 hectares) est en cours de rédaction.

Théâtre antique et ses abords et « Arc de Triomphe » d'Orange

Brève synthèse

Situé dans la vallée du Rhône, en région Provence-Alpes-Côte-d'Azur, le théâtre antique d'Orange, avec son mur de façade de 103 m de long et 37 m de haut, est un des mieux préservés de tous les grands théâtres romains. Édifié au début de l'ère chrétienne, le théâtre antique présente toutes les composantes du Théâtre latin selon Vitruve : la cavea (gradins en hémicycle), les accès latéraux et le mur de scène étonnamment préservé et flanqué de parascenia. Des colonnes et de nombreuses statues dans des niches décoraient à l'origine le mur de scène. De ce décor initial ne subsistent que quelques vestiges, dont la statue d'Auguste, replacée dans la grande niche centrale. Fermé par décret impérial en 391, le théâtre fut abandonné et, plus tard, saccagé et pillé par les barbares. Il faut attendre le XIXe siècle pour que renaisse le théâtre antique grâce aux travaux de restauration entamés en 1825. Construit entre 10 et 25 apr. J.-C., l'arc de triomphe romain d'Orange est l'un des plus beaux et des plus intéressants arcs de triomphe provinciaux d'époque augustéenne qui nous soit parvenu, grâce à ses bas-reliefs qui retracent l'établissement de la Pax Romana. Sur ses faces nord et sud, des armes celtes de la période de l'indépendance paraissent comme accrochées en éventail sur un mur ; sur ses côtés est et ouest, les Celtes sont représentés enchaînés. À ce décor s'ajoute celui de dépouilles navales où proues, avirons, ancres et aplustres, rappellent la maîtrise sur le monde maritime que la victoire d'Actium donna à Rome. Enfin, sur l'attique supérieur, s'affrontent cavaliers et fantassins Romains et Celtes. Transformé en fortin au XIIIe siècle, partiellement réparé au XVIIIe siècle, puis restauré au XIXe siècle, l'arc de triomphe d'Orange demeure l'un des monuments les plus remarquables de la Gaule romaine.

Critère (iii) : D'époque augustéenne, le théâtre antique d'Orange constitue un exemple exceptionnel dans la typologie des théâtres romains.

Critère (vi) : Les événements auxquels se réfèrent les bas-reliefs sculptés sur la face nord de l'arc de triomphe d'Orange (guerre contre les barbares et établissement de la Pax Romana) ont une portée universelle.

Intégrité

Le bien inclut l'ensemble de la colline Saint-Eutrope à laquelle s'adosse le théâtre et où sont situés les vestiges connus de l'ensemble culturel auquel il appartenait. Le théâtre, comme ces vestiges, et comme l'arc de triomphe, ne sont plus dans leur état d'origine. C'est le cas général des vestiges antiques, mais les éléments conservés sont spectaculaires et suffisent à démontrer la valeur du bien.

Authenticité

Les monuments romains d'Orange sont parvenus jusqu'à nous par suite de plusieurs processus d'appropriation qui ont adapté ou transformé ces édifices pour d'autres usages au cours des siècles. L'arc de triomphe a été restauré en 1824, une des plus anciennes interventions de ce type en France. À partir du XIXe siècle, des campagnes de dégagement et de restauration ont permis de consolider ces monuments. Les adjonctions faites – entre autres celles qui ont rendu au théâtre son usage – ont respecté la substance ancienne.

Éléments requis en matière de protection et de gestion

Le théâtre antique ainsi que le site archéologique le bordant sont classés comme monuments historiques depuis 1840. Les spécificités de leurs protections découlent du code du patrimoine. Tous les travaux sur monuments historiques sont soumis à autorisation du préfet de région après avis du conservateur régional des monuments historiques. Par ailleurs, ces monuments historiques génèrent des périmètres de protection dans lesquels tous les travaux sont soumis à autorisation de l'architecte des Bâtiments de France. La zone tampon repose actuellement sur ces abords de 500 mètres. Un site patrimonial remarquable en cours de rédaction permettra à

l'avenir de renforcer les protections dans une zone tampon élargie. La colline St Eutrope a la double protection au titre des monuments historiques : classement en 1919 et inscription en 1995. Elle est un site classé depuis 1935 au titre du code de l'environnement. Les autorisations de travaux relèvent d'autorisations ministérielles. La gestion de l'ensemble incombe à la ville d'Orange, propriétaire, et à l'État, qui assure une fonction d'expertise et de contrôle scientifique et technique. Les manifestations culturelles qui se déroulent dans le théâtre antique font l'objet d'un contrôle rigoureux pour éviter toute dégradation. Les travaux menés pour réaménager la place de l'Arc de Triomphe ont permis d'éloigner la route du monument et d'améliorer les accès piétons à celui-ci. Cet aménagement a reçu l'approbation de la Commission nationale du patrimoine et de l'architecture. Le bien dispose d'un plan de gestion qui est mis à jour régulièrement. Le renforcement de la concertation entre la ville d'Orange et l'État est un élément indispensable de la gestion à long terme du Théâtre antique et ses abords et « Arc de Triomphe » d'Orange.

Italie

Côte amalfitaine

Brief synthesis

The Costiera Amalfitana, stretches along the southern coast of the Sorrentine Peninsula in Salerno province and can rightly be defined as a landscape of outstanding cultural value, thanks to the astonishing work of both nature and humankind. Its dramatic topography and historical evolution have produced exceptional cultural and natural scenic values. Nature is both unspoiled and harmoniously fused with the results of human activity. The landscape is marked by rocky areas, wood and maquis, but also by citrus groves and vineyards, grown wherever human beings could find a suitable spot.

The Costiera Amalfitana covers 11,231 hectares, a large area that encompasses 15 municipalities, agricultural lands and three natural reserves. The region has been populated since prehistoric times as illustrated by the Palaeolithic and Mesolithic remains found at Positano. While it became a Roman colony in the 4th century, the region has been intensively settled since the beginning of Middle Ages.

On the southern side of the peninsula, a natural border is formed by Lattari Mountains which extends from peaks of Picentini Mountains as far as Tyrrhenian Sea, dividing the Gulf of Naples from the Gulf of Salerno. The World Heritage property is composed of four main coastal areas (Amalfi, Atrani, Reginna Maior, and Reginna Minor) and some secondary areas (Positano, Praiano, Cetara, and Erchie), with the characteristic villages of Scala, Tramonti and Ravello, and the hamlets of Conca and Furore. Several of these historical centres, flourished during the period of the great power held by the Amalfi Sea Republic and, as a result, contain numerous artistic and architectural masterpieces, some of which are the result of the fusion of eastern and western elements known as "Arabic-Norman" style. Agricultural areas are witness to the capacity of its inhabitants to adapt, in the best way, to the different types of land. They developed terrace cultivation for vineyards and fruit gardens in the bottom area and practiced sheep-farming in the upper area.

Criterion (ii): The Costiera Amalfitana is an outstanding cultural landscape with exceptional cultural and natural scenic values resulting from its dramatic topography and historical evolution. Much of its architecture and artistic works reflect a fusion of eastern and western influences linked to the period of the economic power of Amalfi Sea Republic between the 9th and 11th centuries.

Criterion (iv): The Costiera Amalfitana is an outstanding example of a Mediterranean landscape that has evolved over many centuries in an area of great physical beauty and natural diversity. It has been intensively settled since the early Middle Ages. There are a number of towns, such as Amalfi and Ravello, with architectural and artistic works of great significance.

Criterion (v): The Costiera Amalfitana represents an example of complex settlement since within it there is an exceptional diversity of landscape types, ranging from ancient urban settlements through areas of intensive land-use and cultivation and pastoralism to areas untouched by human intervention. The complex topography and resulting climatic variations provide habitats with an exceptional range of plant species within a relatively confined area.

Integrity

The extended area of the Costiera Amalfitana contains all fundamental and necessary components to express its Outstanding Universal Value. The boundary encloses a wide territory characterized by terraced gardens near the sea, harsh mountains dropping away on the coast, and a natural habitat particularly rich and diverse in vegetation. The historical centres have witnessed the particular settlement evolution connoted by simultaneous values of a country, urban, mountain and sea culture.

Threats identified for the area include environmental pressure and natural disasters such as landslides and earthquakes as well as the pressure of intense tourism visitation in some urban areas particularly due to vehicular traffic.

Authenticity

The overall authenticity of the landscape as a whole with its rich diversity of scenery and settlement is high. Peculiar features of the site have been preserved over the centuries.

The original layout and form of many of the urban areas have been dictated by the coastal geography. Their narrow streets and steep stairs are reminiscent of eastern souks. Agriculture of citrus groves, olive orchards and vineyards are supported along the terraced slopes bounded by drystone walls. In some parts of the Costiera the natural landscape survives intact, with little, if any, human intervention. Some of these areas are accessed by ancient, narrow mountain paths or mule tracks that historically connected farms and villages. Traditional activities continue including crafts such as the ceramics influenced by Arabic culture, farming and some types of fishing.

Protection and management requirements

The Costiera Amalfitana has been safeguarded by Italian law for many years and protection exists at the national, regional and local levels. The site is preserved as landscape by Decreto Legislativo 42/2004, the Code of cultural heritage and landscape, a safeguarding measure which is applied in areas declared by a law decree to be of interest for their landscape resources. There are legal decrees recognising the great landscape value for all the municipalities within the property and individual ministerial decrees under which the whole territory is under landscape protection. In these areas, authorization for any form of intervention is granted or denied by the relevant authority (the Municipalities and the *Soprintendenza*, peripheral office of the Ministry for Cultural Heritage and Activities and Tourism in charge of protection).

The territory of the coast is protected regionally by the Urban Territorial Plan (with value of Landscape Plan), approved by a regional law that also identifies historical-cultural aspects of the landscape which is subjected to careful protection.

Apart from protected landscape of the Costiera Amalfitana, individual buildings are also preserved by the Code of cultural heritage and landscape, which covers public and ecclesiastic buildings and about 50 private buildings that are considered of great historical and cultural value. Any activity must be authorized by the relevant *Soprintendenza* which can deny it for conservation reasons, authorize intervention with limitations, or authorize only an intervention which does not damage the resource in question. In addition to recognized buildings of cultural interest, other complexes worthy of protection have been identified through inventory campaigns.

At regional level, the area is protected by a series of laws. These provide approval to the land coordination and landscape management plan for Sorrento and Amalfi, within which the mentioned area is located. The objectives of this plan are to restore the relationship of the peninsula and its territory, protect the environment (both natural and human-made), provide for soil conservation, upgrade urban infrastructure, and enhance the role of tourism as a positive force. Furthermore, a wider territory than the property is protected under a regional decree as *Parco Regionale dei Monti Lattari*. Consequently, the property has additional protection under the park's management plan. At the local level, urban planning instruments define further preservation laws for historical centres.

Property ownership is distributed among central, regional, provincial, and local administrations as well as many private individuals and institutions. The *Comunità Montana 'Penisola Amalfitana'* is established by law in order to prepare policies for the development and enhancement of local resources and the coordination of all planning, implementation and management of public works and programmes. The legislation was set up with the objective to accelerate the decision-making process and achieve a more cost-effective management of public affairs. Long-term socio-economic development plans are also prepared under this legislation to strengthen and develop economic activities and improve social services. Overall supervision for the protection of heritage is the responsibility of the Ministry for Cultural Heritage and Activities and Tourism and its peripheral office.

The main elements have been entered in a database, which is part of the Management Plan. These elements are monitored through data bank cross-collations which are available on an interactive portal. The Management Plan of Costiera Amalfitana is designed to assist in the coherent implementation of territorial policies that preserve heritage value for the property. From this point of view, this document provides for a coordination role in the preservation of the site's integrity, moreover, it combines preservation and protection with development and valorisation of historical, cultural and local environmental resources in order to create a compatible local process shared by several economic and institutional organizations, which represent different and occasionally opposing interests. Furthermore, some designated monuments in the area have been subjected to systematic conservation programmes for many years. Following the introduction of the requirement to produce urban management plans, more attention is being paid to towns and villages.

No buffer zone has been defined for this property as initially its large size and local topography deemed it unnecessary. Nevertheless, to sustain the Outstanding Universal Value of the property, the creation of a buffer zone would be considered beneficial.

Nécropoles étrusques de Cerveteri et de Tarquinia

Brief synthesis

The property encompasses the two necropolises of the Banditaccia and the Monterozzi, the most important cemeteries of the ancient Etruscan city-states of Cerveteri and Tarquinia. These two cities were built near the

western coast in central Italy, north of the city of Rome. Together, they have provided the majority of the most significant archaeological discoveries associated with this civilization over a period of nine centuries. The two necropolises and their buffer zones cover a large area – a whole property of 326.93 ha and a buffer zone of 4,932.11 ha.

The necropolis near Cerveteri, known as the Banditaccia, contains thousands of tombs organized in a city-like plan, with streets, small squares, and neighbourhoods. The 197.57 ha site dates from the 9th century BCE and contains very different types of tombs: trenches cut in rock; tumuli which often contain more than one tomb; and some, also carved in rock, in the shape of huts or houses with a wealth of structural details. The Banditaccia necropolis, among the largest in antiquity, reproduces the 'city of the living'. Because there is little surviving written information on the Etruscans, this site provides exceptional testimony of Etruscan domestic architecture from archaic times to the Hellenic period.

The whole necropolis of Tarquinia, also known as Monterozzi, contains 6,000 graves cut into the rock. Covering 129.36 ha, it is one of the most extensive complexes known. Tarquinia is famous for its 200 painted tombs, the earliest of which date from the 7th century BCE. These paintings provide the only major testimony of classic artwork of pre-Roman times existing in the Mediterranean basin.

Together, the Etruscan cemeteries at Cerveteri and Tarquinia offer the sole important attestation of this population that created the first urban culture in the western Mediterranean, surviving for around 700 years, from the eighth to the first century BCE in central Italy, extending from northern Latium to Tuscany.

The necropolises have been known for centuries. Michelangelo visited Tarquinia during the Renaissance and a related sketch is held in Florence's Buonarroti Archives.

Criterion (i): The necropolises of Tarquinia and Cerveteri are masterpieces of creative genius: Tarquinia's large-scale wall paintings are exceptional both for their formal qualities and for their content, which reveal aspects of life, death, and religious beliefs of the ancient Etruscans. Cerveteri exceptionally testifies in a funerary context the same town planning and architectural schemes used in an ancient city.

Criterion (iii): The two necropolises constitute a unique and exceptional testimony to the ancient Etruscan civilisation, the only urban type of civilisation in pre-Roman Italy. Moreover, the depiction of daily life in the frescoed tombs, many of which are replicas of Etruscan houses, is a unique testimony to this vanished culture.

Criterion (iv): Many of the tombs of Tarquinia and Cerveteri represent types of buildings that no longer exist in any other form. The cemeteries, replicas of Etruscan town planning schemes, are some of the earliest existing in the region.

Integrity

The property and the buffer zone that encircles the necropolises of Cerveteri and Tarquinia, includes all the territory covered in ancient times by the two inhabited centres and the other numerous cemeteries surrounding them. The two archaeological sites cover a vast area, most of it already excavated. The property is in a good state of conservation and is continually monitored by the competent authorities of the ministry responsible for cultural heritage.

Several tombs at Cerveteri discovered at the beginning of the 20th century, including the Tomba dei Rilievi (Tomb of the Reliefs), and the tombs known as 'dei Sarcofagi', 'del Triclinio' and 'dell'Alcova' had artefacts removed to the private collection of Marquis Campana and later to various museums in Italy and abroad (including the Louvre and the Hermitage). Although in the 1960s, some of the wall paintings from Tarquinia were removed and placed in museums, this practice is no longer happening. The archaeological museums, related to each of the necropolises, are situated adjacent to the sites and included within the buffer zone.

The necropolises cover a large area, extending into the buffer zone, including privately-owned lands. At Tarquinia, efforts are made to acquire these private parcels for the State.

Authorities are aware that the property is threatened by some illegal building within the buffer zone primarily on agricultural land at Cerveteri. Additionally, the impact of tourism on the fragile archaeological remains, particularly the painted tombs, is a concern.

Authenticity

The necropolises of Cerveteri and Tarquinia preserve our information relating to Etruscan civilization, both for its town planning and for its domestic architecture. The surviving topography is consistent with the design of the ancient Etruscan town sites on plateaus. Moreover, the authenticity of the property is confirmed by the permanency of the architectural structure of the tombs, whose interior safeguards painted decorations of inestimable value, which are still distinctly visible. Additionally, the preservation of the city-like plan at Banditaccia includes the preservation of the form, design, and materials of the structural tombs.

All conservation work has been carried out in compliance with the national Restoration Code and its stated principles including the use of local materials and craft techniques.

Protection and management requirements

The entire Banditaccia archaeological site at Cerveteri was some time ago expropriated for public use and consequently the property is state owned and is part of the 'cultural domain'. The Monterozzi necropolis at Tarquinia has been only partially expropriated (the Calvario area, the Scataglini necropolis, and the Doganaccia tombs), and is both state owned and privately owned. The national legislation, under Legislative decree, n. 42/2004 provides appropriate safeguarding measures, ensuring total control over archaeological assets, managed by the ministry responsible for cultural heritage. Referring both to the property and the buffer zone, national, regional and local legislation provides further regulation with reference to the protection of landscape interest and territorial governance.

In accordance with national legislation, the entire property and the buffer zone fall within the area declared by the State as a "zone of archaeological interest" and is under the strictest rules for protection, which ensure that any activity on the site must be authorized by the ministry responsible for cultural heritage. Excavation must be carried out or authorized by the ministry.

Many interdisciplinary studies have investigated the reasons for the decay of the property and the possible pre-emptive measures. The main identified threats affecting the necropolises are related to environmental factors. The main risks to the painted tombs result from the opening of these sites to visitors, whose presence negatively impact the thermal and humidity conditions. Fire risk is also present at the necropolises, due to summer drought.

Management of the property falls within the responsibility of the ministry responsible for cultural heritage that assures protection, conservation, and public and social enjoyment.

A fenced area within the property is open daily to visitors. (Two parking areas have been provided at the Banditaccia site for visitors and school groups.) In order to balance conservation and tourism, specific admission policy regulates the entrance of visitors to each tomb. (For example, controlled glass barriers preserve tombs at Tarquinia from micro-climatic variations.) Archaeological excavation, research, and conservation are ongoing processes on the sites.

The management plan of the property has five distinct action plans: Knowledge Plan, Protection and Conservation Plan, Cultural Heritage Enhancement Plan, Economic Development Plan, and Cultural Promotion, Training, Awareness Building Plan.

The responsible ministry, through its peripheral branch, coordinates planning, implementation, as well as the coordination of management plan activities. Moreover, in 2003, the ministry responsible for cultural heritage, the Lazio regional government authority, and Cerveteri and Tarquinia municipalities signed a Memorandum of Understanding to work jointly towards the protection and rehabilitation of the areas surrounding the necropolises. Regular patrols by local wardens combat illegal building in the buffer zone.

The two municipalities also contribute to the Management Plan's implementation and the improvement. Both Cerveteri and Tarquinia municipalities collaborate in a cultural promotion plan that provides specific educational activities in public schools.

EUROPE ET AMÉRIQUE DU NORD

Tchéquie (la)

Jardins et château de Kroměříž

Brief synthesis

The ensemble formed by the archiepiscopal castle, an adjacent garden (Podzámecká zahrada) and a pleasure garden (Květná zahrada) situated nearby, is located in the historic centre of the town of Kroměříž, in the Zlín region of the Czech Republic.

The “Gardens and Castle at Kroměříž” illustrate a type of early Baroque architectural ensemble which introduced to central Europe, ravaged by war, high architectural values of Italian origin, linked with high-quality sculpture, paintings, and applied arts and enhanced by the acme of garden design in which the technological potential of the use of water was developed with virtuosity. The Castle Garden demonstrates, in an extraordinary way, the creative affinity between the garden art of central Europe and broader European trends in the design of landscape parks. The Pleasure Garden influenced Moravian garden design, whilst the influence of the Castle spread further, to the Danube region.

The “Gardens and Castle at Kroměříž” constitute a remarkably well preserved and basically unchanged example of a Baroque aristocratic ensemble (in this case the seat of an influential ecclesiastic) of residence and pleasure garden, with a larger park that reflects the Romanticism of the 19th century.

The monumental Baroque castle located in the northern part of the town centre is a free-standing edifice with four wings around a trapezoidal central courtyard. It contains richly decorated interiors, as well as valuable art collections. The castle is linked to the garden through spacious ground-floor rooms (sala terrena) with grottoes, one of them imitating a mine.

The Castle Garden with an area of 58 ha includes a number of exotic tree species (coniferous and deciduous) that stand isolated or in groups, as well as several important architectural elements. Among them, a semi-circular colonnade in classical style built in 1846 to house sculptures from Pompeii, after which it was named the Pompeian Colonnade. On the western periphery, the Max's Farmstead is a luxurious building in French Empire style, with an impressive colonnade and projecting wings. Cast iron, produced at the archiepiscopal foundry, was used to build three elegant bridges: the Silver Bridge, the Vase Bridge and the Lantern Bridge. This garden, which was designed with a Baroque layout, was restyled under the influence of the Romantic landscape style of the late 18th and early 19th centuries.

The Pleasure Garden with an area of 14.5 ha is situated in the south-western part of the town centre. It is a formal garden in Italian style that is entered by a 244 m-long arcaded gallery with statues and busts on display, before it opens up onto the first section of the garden whose most striking feature consists in an octagonal rotunda. Geometrical parterres, symmetrically arranged around the rotunda, include mazes and flower beds defined by low espalier hedges. This part of the garden leads to a section whose main features include two low mounds with arbours and two rectangular basins that are aligned symmetrically on both sides of the main axis of the garden. This section allows access to the aviary and to the beautiful greenhouses by a spiral path. The design and the appearance of the Pleasure Garden (1665-1675) remained almost intact, making it an extremely rare example of a Baroque garden.

Criterion (ii): The ensemble at Kroměříž, and in particular the Pleasure Garden, played a significant role in the development of the design of Baroque gardens and palaces in central Europe.

Criterion (iv): The Gardens and Castle at Kroměříž are an exceptionally complete and well-preserved example of a princely residence and its associated landscape of the 17th and 18th centuries.

Integrity

The property includes all the key elements that convey its Outstanding Universal Value, i.e. the former Baroque residence and both gardens. Its delimitation and size are appropriate. None of the attributes of the property are threatened. The castle and its adjacent garden, as well as the Pleasure Garden are located in the territory of the urban heritage reservation, which comprises a buffer zone. In the territory of the property and its buffer zone, no change is expected in the urban development. The visual integrity of the property is not threatened. In accordance with the existing regulations and with the applicable land use plan, any risk of new construction in the buffer zone is subject to a preliminary review by competent authorities, including those responsible for state heritage preservation.

Authenticity

The degree of authenticity of this ensemble is high. In fact, the original design and decorations of the castle have been preserved to a very high extent. Currently, the two gardens are regaining their original appearance and their

splendour through restoration and rehabilitation based on in-depth technical studies. All these restoration works are carried out in accordance with recognized heritage conservation practices, and historical materials and construction techniques are used. These principles are also applied to the two gardens, thus guaranteeing the preservation and protection of their authenticity.

Protection and management requirements

The protection of the property is governed by the Act No. 20/1987 Coll. on State Heritage Preservation as amended. The gardens and the castle are designated national cultural heritage sites and thus enjoy the highest level of legal protection as far as heritage preservation is concerned. The ensemble is also covered by Decree No. 1589/78 VI/1 of the Ministry of Culture, which designated the historic centre of Kroměříž as an urban heritage reservation. The buffer zone is defined in accordance with existing regulations and it is identical to the urban heritage reservation.

The archiepiscopal castle and the adjacent Castle Garden (Podzámecká zahrada) are owned by the Roman Catholic Church, represented by the Archbishopric at Olomouc. The Pleasure Garden (Květná zahrada) is owned by the Czech State represented by the state-funded institution, i.e. the National Heritage Institute. The Management Plan of the property is in place and is scheduled for regular updates. The responsibility for the property management goes to the relevant owners, to specific organizations that have been established for this purpose. These bodies are also responsible for the conservation schedule of the property, for its maintenance, functioning and promotion. Their activities are funded by their budgets and by special-purpose financial instruments, such as grant schemes and funding through the programme of the Ministry of Culture of the Czech Republic allocated to the conservation of the immovable cultural heritage, as well as financial resources allocated from other public budgets. As regards to heritage conservation, the property is in good condition.

Since 2000, annual monitoring reports have been prepared at the national level to serve the World Heritage property manager, the Ministry of Culture, the National Heritage Institute and other agencies involved.

Église Saint-Jean-Népomucène, lieu de pèlerinage à Zelená Hora

Brief synthesis

The Pilgrimage Church of St. John of Nepomuk at Zelená hora is situated at Žďár nad Sázavou in western Moravia, in the Vysočina Region, Czech Republic. The church, which was built between 1719 and 1727, is dedicated to the cult of St. John of Nepomuk, a 14th century martyr canonised in the 18th century.

The property consists of a central-plan church surrounded by a circular cloister. It is one of the most original works by the prominent architect of the Baroque period, Jan Blažej Santini Aichel. The ensemble is an outstanding example of architecture of transition between the Gothic and the Baroque styles. The composition of the property is based on the aesthetic concept of a perfect central complex with an explicit central vertical dominant. The centrality of the design is accentuated by the ground plan, which is based on the parallel to two equivalent radials. The number 5, that is a reference to the five stars of the halo of St. John of Nepomuk representing the five virtues of the saint, is dominant in the layout and proportions. The star-shaped ground plan of the church, with five points, is defined by two groups of five radial axes upon which the basic elements of the ground plan and of the composition of the mass are organized. Ten radials, which intersect in the centre of the church itself, determine the arrangement of chapels and gates of the cloister that surrounds the pilgrims' field situated outside around the church that is situated in its centre. The chapels and the church portals are spanned by ribbed vaults with stucco decorations, inspired by late Gothic style. The influence of this period is also demonstrated by the presence of buttresses on the exterior walls and the pointed form of the windows and portals.

The main impression given by the interior is its loftiness and the upward orientation of the space. This space is divided into two by the conspicuous gallery at the base of the vaulting. The central space opens into five niches; of these, four are partitioned horizontally and the fifth, on the east, is filled by the main altar. The church retains many of its original furnishings, which include the main altar, designed by Santini and representing the celebration of St John of Nepomuk in heaven and the four side altars, also designed by Santini and depicting the four Evangelists.

Criterion (iv): The Church of St. John Nepomuk is an outstanding example of an architectural style that spanned the transition between the Gothic and Baroque traditions.

Integrity

All the key elements conveying the Outstanding Universal Value of the property are situated within its boundaries, i.e. the Baroque church, the surrounding pilgrims' field with the church in its centre and the cloister enclosing the ensemble. Since its completion, the basic structure of the church and cloister remained unchanged. The definition of the boundaries of the property and its area are appropriate. None of the attributes of the property is threatened and neither is its visibility in the picturesque landscape of its surroundings. The buffer zone is identical to the protective zone of the former Cistercian monastery and the area of pilgrims' church, which was designated in 1993 by the local authorities, and no changes to the land use plan are expected in the buffer zone.

Authenticity

The Church of St. John of Nepomuk, a pilgrimage site at Zelená Hora, meets the requirements of authenticity. Its architecture as a whole and in detail corresponds to the original design. The church was not changed significantly following the fire in 1784 that destroyed a part of the roof and of the facade, components that were rebuilt in 1792 and 1793, and between 1794 and 1802 respectively. Following the inscription of the property, maintenance and repair works have been done both in the interior and exterior of the property; it was carried out in accordance with strict international standards for heritage conservation and with the systematic use of historical materials and techniques. The property has retained its function as a place of worship. The cemetery located inside the cloister is still present. Some graves were moved. A complete restoration of the church is currently underway.

Protection and management requirements

The church is protected under Act No. 20/1987 Coll. on State Heritage Preservation as amended and it is designated a national cultural heritage site; it thus enjoys the highest degree of legal protection as regards heritage preservation. The buffer zone is identical to the protective zone of the former Cistercian monastery and the area of pilgrims' church, which has been defined to protect them in 1993.

Since 2014, the property has been managed by the Roman Catholic parish of Žďár nad Sázavou – II, that is the owner of the property, as well as the owner of the church furniture. The Roman Catholic parish of Žďár nad Sázavou – II is responsible for the maintenance, protection and promotion of the property. The site has a Management Plan, which is scheduled for regular updates. The work on the property is funded by financial resources allocated from the budget of the institution and by special-purpose financial instruments, such as grant schemes and funding through the programme of the Ministry of Culture of the Czech Republic allocated to the maintenance and conservation of the immovable cultural heritage, as well as financial resources allocated from other public budgets.

Since 2000, annual monitoring reports have been prepared at the national level, to serve the World Heritage property manager, the Ministry of Culture, the National Heritage Institute and other agencies involved.